Kine WEEKLY

Latest Quota Proposals

—See Page 3

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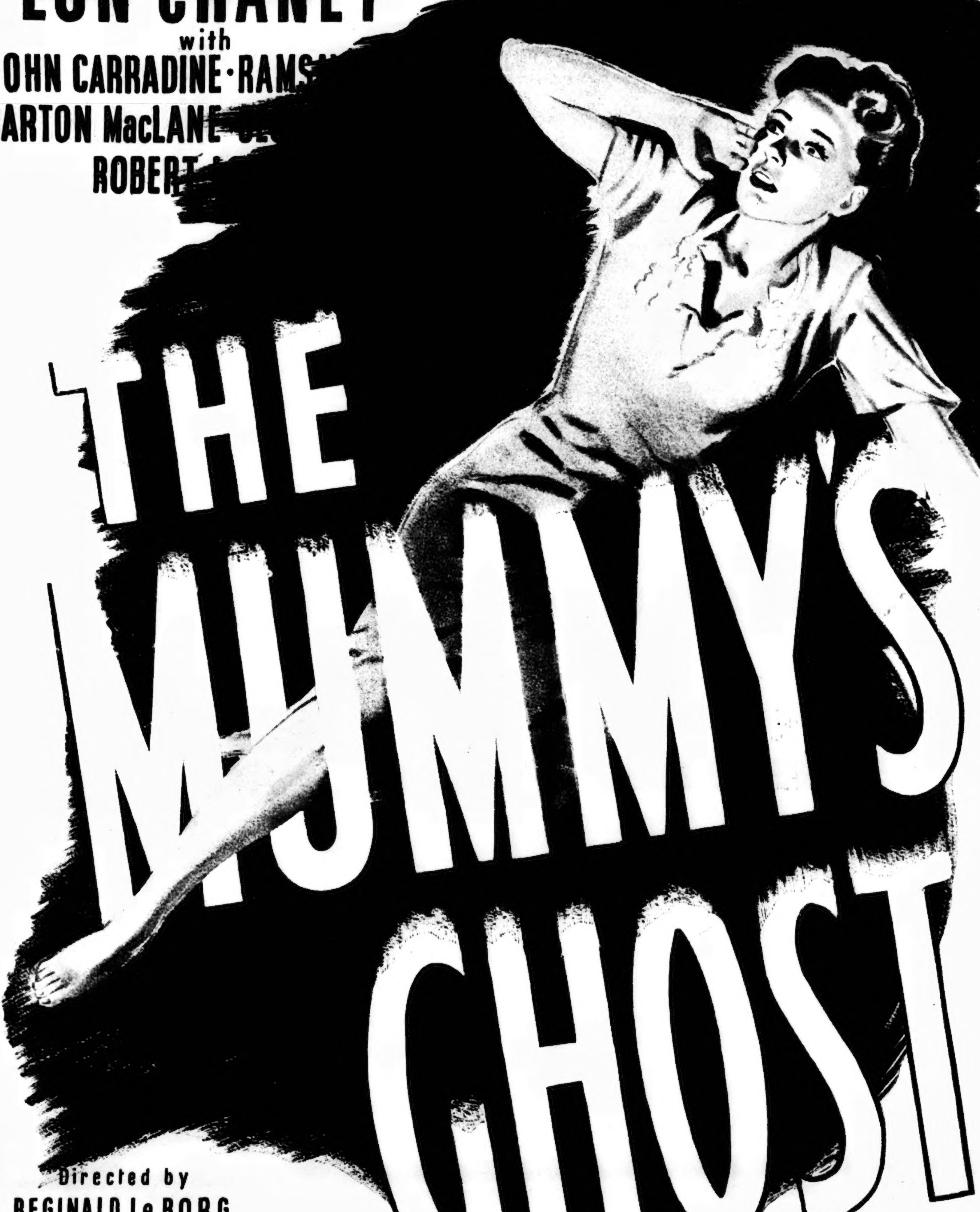

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ENGLAND'S
GREAT
RUGBY WIN
See BRITISH
MOVIETONE NEWS

MORE QUOTA PROPOSALS

Screen Writers Call for an Official British Renting Firm to Operate in U.S.

—AND FAVOUR THE FILMS BANK

Special to the KINE.

PROPOSALS sent to the Board of Trade by the C.E.A. were published at a Press conference in London this week. They follow closely on the outline which appeared exclusively in last week's "Kine.," and their chief recommendations include a lower quota for independents; a greater margin between renters' and screening quota; and a request for litigation to freeze the combines. They also want 16-mm. to be covered in the new Films Act.

Meanwhile, the "Kine." can to-day reveal that the Screenwriters' Association, a small but influential group on the production side of the Industry, has sent recommendations to the Board in which they urge the formation of a films bank to finance independents, a Government-controlled distributing organisation inside Britain, and a Government-controlled renting concern to distribute British films in the United States.

The Screenwriters propose the adoption of a separate quota scheme, under which a film will be either renters' or exhibitors' quota, but cannot be both.

A picture will have to be registered one way or another in the first place. Renters could only fulfil their quota with films registered for renters' quota, while exhibitors' quota would need films in the other category.

The writers believe that renters' quota should be stabilised at a much higher figure than exhibitors', and they suggest 25 and 5 per cent. to start with, rising year by year according to the growth of production.

Finally, they ask that a producer of an exhibitors' quota film should be paid one-third of his United Kingdom earnings on account of his distribution rights for the United States and Canada. This payment would be made by the Government-controlled renting organisation handling the U.S. rights, and would amount in effect to a Government subsidy of one-third of the British rights. The producer's cost would not enter into the calculation.

The Short View

Another quota report which has been sent to the Board of Trade comes from the British Short Film Makers' Society.

Its suggestions advocate legislation to exclude paid for publicity or propaganda films from registrations quota. It also urges the creation of an intermediate class of films of 3,000 to 5,000 ft. in length, to be registered for quota only if costing £1 per foot for studio-made, or 10s. otherwise.

The Society of Specialised Film Producers differs from the Short Film Makers' Society and is sending a joint statement with the Federation of British Film Units.

(*U.S. Reaction to Quota—see p. 7.*)

Fred Prior Praises British Films

ADDRESSING a gathering of the Trade and lay Press in London on Tuesday, F. A. Prior, President of the Cinematograph Exhibitors' Association, said there had never been a time when British screens were more receptive to British films than now.

There was, however, a shortage of British films to satisfy quota requirements, and this accounted for a large percentage of defaults by British exhibitors.

In spite of these defaults, the required quota of 17½ per cent. was exceeded, taking the country as a whole.

The C.E.A. felt that renters' quota should remain, as well as exhibitors' quota, and if American renters, instead of remitting dollars, could spend some part in producing pictures in this country, the volume of production would rise, and they would be able to get both American and British films from the same renting house.

Questions asked by Press representatives were answered at length by Mr. Fuller.

QUOTA AT A GLANCE

By the "KINE."

With the publication—expected next week—of the Film Industry Employees Council's proposals on Quota, the entire Trade, with the exception of the renting side, will have formulated its policy on forthcoming legislation.

As soon as the recommendations are public the KINE. will publish a ready reference guide to Quota suggestions. It will be for the benefit of C.E.A. members and other readers interested in forthcoming legislation.

The guide will take the form of a two-page Quota-at-a-Glance and will be published in the earliest possible edition of the KINE.

The C.E.A. Document

C.E.A. Quota recommendations are given in full on pps. 19 and 20 of to-day's KINE.

An abridged but detailed version of the Screenwriters' recommendation is given on page 21.

RKO Entering 16-mm. Field

The KINE. learns that RKO-Radio is shortly announcing its plans for 16-mm. distribution in the British market.

Final details are now being worked out at Dean Street, and physical distribution of sub-standard product is expected to start within the next few weeks.

Balcon Passes Dispute to the B.F.P.A.

Michael Balcon, executive producer of Ealing, has passed on the dispute he has with George Elvin, general secretary of A.C.T., to the B.F.P.A.

Elvin's union accused Ealing of making use of labour for the Australian production, "The Overlanders," at rates considerably lower than those agreed for British technicians.

N.A.T.K.E. AGREEMENT WITH K.R.S.

A SPECIAL conference of delegates from renting staffs in London and the provinces has been called by N.A.T.K.E. for Thursday, January 30.

It will finalise the new National Agreement proposals between the union and the K.R.S.

On the following day, Friday, January 31, a special meeting of the Kinematograph Projectionists' and Engineers' Association, will be held to conclude the union's proposal for a national apprenticeship scheme for projectionists with the C.E.A.

Meanwhile, the National Association of Theatrical and Kine Employees is expanding on its personnel side. In 1944 it had only five permanent officials. Steps have just been taken to bring its strength of full-time officers up to 17. Five new appointments are being made, three for officers in new districts and two for men on the production side.

What Sir Stafford Cripps Said

The important speech by Sir Stafford Cripps, President of the Board of Trade, to the J. Arthur Rank organisation executives last week, is being reprinted as a leaflet.

Copies are available on application to Sydney Wynne, J. Arthur Rank Organisation, Albion House, 59, New Oxford Street, London, W.C.

ODEON GROUP REFINANCING

THE final stage of the refinancing of the Odeon group is now announced. It will take the form of an issue of £3,500,000 3¼ per cent. first mortgage debenture stock at par, and 1,250,000 4¼ per cent. redeemable cumulative preference shares of £1 each at 21s. per share of Odeon Associated Theatres.

Arrangements are now in progress for the underwriting of these issues by Philip Hill and Partners.

At the last annual meeting, Arthur Rank, the chairman, promised that during the current year final arrangements would be made to complete the financing of the group.

Current reports in the U.S. state that the Canadian Government is expected immediately to abolish war-time ceilings on admissions.

The article on this page last week quoted the Arts Survey Report statement that "the film Industry has lagged behind other industries in matters of market research." The report did, however, give credit to Sidney Bernstein for his questionnaires; and Bernstein with his most important one to date, conducted in December, 1946, has done all that one man may do to give a positive reply to that criticism. This week's article gives an inside picture of the planning and organisation of the questionnaire—now called the Bernstein Quiz—and reveals it to be a scientifically developed operation, which must produce results of far-reaching practical value. Incidentally, it is now to be an annual event.

The Bernstein Quiz Seen from the Inside

SCIENTIFICALLY DEVELOPED OPERATION WITH RESULTS OF FAR-REACHING VALUE

DURING December, 1946, the biggest ever Bernstein Quiz was conducted throughout the Granada circuit. A round 550,000 people received forms upon which 20 carefully chosen questions probed their likes and dislikes in matters of screen entertainment.

In addition, 33,000 children, regular attenders at the Granada children's matinées, were made the subjects of a similar investigation.

Finally, a special cross-section study on Gallup Poll lines was conducted among adults as a supplement to the main quiz.

Now an Institution

The Bernstein quiz has become an institution. Its classified findings have been proved of great practical assistance by producers, exhibitors and public service groups, as well as by the Bernsteins themselves in the affairs of their Granada circuit.

Some inside information about the planning and conducting of it will be of considerable interest to members of the Industry for the latter reason alone. In addition, it will show graphically that the Bernstein quiz is, in fact, a scientific business, involving a special technique, a psychological approach and a complex system of cross-indexing making use of the latest mechanical aids.

To begin at the beginning, Sidney Bernstein reckons that the main inducement to fill in a form is the fun of being a film critic for an hour. The public, he feels, wants an opportunity to express its likes and dislikes, and it likes to feel that the circuit is actively studying its preferences. But as some further inducement, money prizes are offered for the fullest and most informative return from each theatre, with £100 award for the best of the lot.

Twenty Questions

The problem which faced the designers of this year's quiz was that of recording changes larger and more numerous than on any previous occasion. They felt justified, therefore, in extending the schedule of questions to 20 in an attempt to throw light on some of these riddles.

Before preparing the new questionnaire, discussions were held with the senior staff of both private and Government-sponsored survey organisations as to the best method of formulation. An interchange of information took place, which was, perhaps, of advantage to both sides. New questions were incorporated and old ones rephrased.

Another factor in the situation was the great development of public opinion poll technique since the last quiz. It was therefore decided to make use of the new techniques to remedy the defect which had always been inherent in the old surveys—the fact that a disproportionately large number of forms was returned by the most enthusiastic kinemagoers, thus weighting the answers unduly against the older and perhaps more discriminating patrons.

Ninety-five per cent. of replies to Bernstein questionnaires have come, in the past, from the "fans"—from the people who go at least once a week. But kinema business can only be expanded by bringing into the theatre that section of the public which at present only goes occasionally.

Exhibitor Interest

It is the tastes of this section which are of especial interest to the exhibitor.

Accordingly, it was determined to try to obtain a true cross-section of audience opinion. A shorter, easier quiz form was drawn up and methods were worked out by which a true sample of 2,000 forms spread over all theatres, at all times of day and week, might be obtained.

It is hoped that the results will be of value in themselves, and also, by revealing the "co-efficient of distortion," enable a correction to be applied to the other questions in the full questionnaire.

The designer of questionnaires is faced by many difficulties. There is, for instance, the tendency of people to put what they think is expected of them, rather than what they really feel. This was amusingly illustrated in an early questionnaire when the editor of a well-known Trade paper was one of the judges. That year, the paper in question was named by a surprising number of entrants as the one which provided the best film reviews!

FINDING OUT FROM 1927

1927, March. — First Bernstein quiz; 10 questions to six theatres; 30,000 forms returned.

1929.—Second quiz.

1931.—Third quiz; 11 questions to 11 theatres; 50,000 forms returned. Special questions upon effect of talkies.

1934.—Fourth quiz; 13 questions; 125,000 forms returned.

1937.—Fifth quiz; 15 questions to 17 theatres; 159,000 forms returned out of 325,000 issued.

1940.—Sixth quiz planned, but abandoned owing to paper restrictions.

1946.—Seventh quiz; 20 questions to 34 theatres; 500,000 forms issued; 2,000 special forms; 33,000 simpler forms to children. Results now being tabulated.

Admission of Tastes

Again, people sometimes think it beneath their dignity to admit their real tastes. Few people will honestly answer "Yes" to the question "Do you like Westerns?"—yet managers in many districts report that audiences follow them with close interest.

Not all these difficulties can be avoided, but one good principle tried out in consumer research is not to ask people what they *prefer* but what they *do*. So, in the question about colour films the Bernstein quiz asks not "Do you like colour films?" but "is the fact that a film is in colour an extra reason for going to it?"

A different sort of difficulty is the questionee's inability to make up his own mind, and analyse his own feelings.

When preliminary drafts of the quiz were tried out on people selected at random, it was found none could complete it in much under 20 minutes, and many took 40 or more. Others abandoned the attempt.

Limit Set

This raises the question of how long one dare permit such a questionnaire to be. There is so much information one wants to get, one could easily run it up to 40 questions. The designers set a limit of 20 and to keep within it had to reject many suggestions.

A question of particular difficulty is that which asks the patron to say which category of film he likes best—dramas, comedies, thrillers, etc.

Much time was spent in discussion to find groups which covered all the possibilities without overlapping. Scenario writers and others who might have been expected to have evolved a system were consulted, but without satisfactory result.

It is not claimed that the categories now used are wholly satisfactory, but they do seem to represent the way in which people think of films to themselves. At one stage, for instance, the group "love romances" was omitted on the grounds that almost every film contains a love interest. But as soon as the draft was tried out, questionees exclaimed: "But you have left out love stories!" It seems clear that certain films are seen primarily as love stories, regardless of their other features.

How People Think

It is not essential that the categories should fit specific films. It was not necessary to decide, for example, whether "Lady Hamilton" was a love romance or a historical film. It is necessarily only to note that a certain class of entrants votes both for love films and historical films to know that they would probably like films like "Lady Hamilton."

Probably the question's most serious defect is that it does not provide a class for films which try to present a truthful picture of modern life, films like "Bank Holiday" or "Millions Like Us."

In previous years entrants were asked to place these categories in order from one to ten. This, it is now felt, places an almost impossible burden of discrimination upon the questionees and introduces a rather artificial element. This time, therefore, they have been asked only to say whether they like them very much, like them moderately or dislike them.

Children's Quiz

All these difficulties apply with even greater force in drawing up the questionnaire for the 33,000 children. In addition, there is the necessity for framing the questions with, if anything, even greater simplicity than for the adults.

Take the first question: "Who is your favourite film star?" Six words, which look straightforward enough. The work of a moment, you would say. In reality much thought went into them. "Star"—but not all players are stars. All right, let's put "artiste." No, the younger children would not understand it. Very well, "actor and actress." But this excludes child players. A practical test shows that to the public all film artistes are "stars"—the technical distinction is seldom understood: the word does not cause any misunderstanding.

In order to cover, as far as possible, the psychological implications of children's matinées, approach was made to Sir Cyril Burt, the prominent psychologist, and to Dr. Emmanuel Miller, the Harley Street psychiatrist.

On the advice of the latter, various questions were included designed to elicit, as far as is possible in a questionnaire of this type, the effect of films of various

Continued on page 20

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A Question of Head Office

A **SHARP** increase in membership fees has been tabled by the Cinematograph Exhibitors' Association, and at the same time it is known that the head office is likely to move very shortly into new and more generous premises.

These two facts have been put together by some speakers at branch meetings, and there has been a tendency to criticise the increase in rates and to deplore the fact that the Association is about to launch out.

Every man is entitled to his own opinion, and the little fellow running a small theatre in an agricultural town, for instance, may well wonder whether his protective association should really help itself to offices which would make his look so poor by comparison.

Yet on reflection it must surely seem that both the increase and the move are justified.

There is no argument that the fees have been low.

The increase is a direct reflection on the steady increase in the Association's sphere of influence and in its success in tackling its problems.

The arguments in favour of more appropriate premises. too, are surely strong. The C.E.A. could not go on cramped up in its present offices. This week it has held an important Press conference and has had to hire premises at the Piccadilly Hotel for the occasion. In a week or two's time it will hold its annual General Council and will need to hire a council chamber. Its prestige would be helped in both cases if it had offices where such functions could be held.

The C.E.A. is not like the K.R.S., a highly specialised association with only a dozen or so members. Its members come from all over the country and are men whose business have contacts with parallel trades like the catering industry, song publishing and so forth.

Where film affairs impinge upon these other provinces the Association needs officers who can handle any situation which arises and offices in which to deploy them. That it has the officers no one doubts. What is needed is accommodation of appropriate standing.

Long Shots

HUNDREDS and thousands of words on the subject of Quota continue to pour out from the Industry, and the Board of Trade, which invited expert opinion, must find itself with plenty to think about.

The C.E.A. proposals, which were exclusively predicted in detail in last week's Kine., were officially released at a Press conference in London on Tuesday, when Fred Prior, W. R. Fuller and company were there to answer any queries the boys had to make.

You will find the highly interesting C.E.A. report in full in to-day's Kine., and it is certainly a very important document.

ONE'S first impression after reading it carefully is that the C.E.A. head office is to be congratulated in producing a moderate and good-tempered piece in which it has properly not lost sight of the national interests, while, at the same time, sturdily giving its own particular angle on the future of filmdom.

It is natural that exhibitors should see more virtue in renters' quota than they do in their own, and, on the whole, the C.E.A. views are well-balanced proposals.

The fact that the Association is in favour of continued production of British films by American companies will not be lost sight of. One of its most resolute pleas is for a separate and reduced quota for independent theatres operating against the combines and, in that it has the B.F.P.A.'s backing on this, we may well see some action.

AT the same time, I hear that the Film Industry Employees Council's proposals, which have already been sent to the Board, are likely to be made public next Monday, and advance indications are that this will be the most provocative report of the lot.

I understand that N.A.T.K.E., while in agreement in general, is making a separate report on some points.

THIS week, too, the Kine. is able to give the first exclusive news of the quota views of the Screenwriters' Association.

This small, but influential, group represents what I would describe as the Inside Left of the film Industry, with A.C.T. and company on the wing. Don't ask me to complete the metaphor by giving the other forward positions; the side is much too complicated!

The writers advocate a film bank to finance independent production, which is an old idea, and a Government-controlled distribution organisation to rent British films here, which is also an old idea and which would meet with B.F.P.A. approval.

THE one sensational suggestion is for a Government-controlled renting company to handle British films in the United States! I can imagine some of the headlines from Washington columnists if an official British film company were set up on Broadway. What this could be twisted into by a partisan writer would be nobody's business!

I suspect that my old friend Jim Williams, who is as clever a controversialist as he is a scenarist, had a very big hand in the Screenwriters' proposals.

There are many things the writers say which will cause some raised eyebrows in Wardour Street. And I cannot think, for instance, that the general public would take lightly to the idea of endowing British production by giving producers royalties in advance of money they would probably never earn in the United States!

EVEN though Williams and company have found an ingenious way of arguing their case, I cannot see the British taxpayer roaring with delight when one of the opposition papers reminds him that some of his income tax is going to subsidise Gabby Pascal—which is what the proposal would amount to.

No, the idea is brilliant, but it seems to me to be clearly impracticable.

However, the Screenwriters' memorandum is nothing if not provocative, and it contains some highly ingenious thinking. You will find it in this week's Kine., give at length.

INITIAL steps towards implementing the UNESCO decisions on mass media were taken on Monday at a small gathering under the chairmanship of Sir Henry French, acting chairman of the U.K. committee.

You may remember that the Kine. had an important exclusive story on this subject recently, when we gave first news of the far-reaching proposals which had been agreed at a conference in Paris.

Monday's get together was the first stage in developing them. The establishment of Fellowships for the training in Britain of less favoured foreign technicians was discussed, and the broad aspects of the scheme by which the Trade—producers and unions—should sponsor a minimum of twenty Fellowships for trainees were generally agreed.

ANNUAL meeting of the Kent branch C.E.A. provided a surprise for the score of members who usually make up the gathering. More and more and more poured into the rather small room which had been engaged until something like fifty were present. The cause of the influx was that R. H. Dewes had called up his reserves in the persons of managers of Kentish Odeons.

The reason for the numbers was not apparent as no sharp division between circuit and independent interests presented itself during the meeting.

Indeed, on the only matter where a vote might have made a difference the Odeon lads abstained following Mr. Dewes indication of policy.

KENT'S membership has again passed the 100 mark after a slight recession a year or two ago.

So they are again entitled to three delegates to General Council, and it is good to see Harry Quinton, who has put in such robust work as secretary of the branch, appointed as delegate.

His co-delegates are Morris Levy and John Jarratt. A. Spencer May is this year's chairman, with Stanley Mills as vice-chairman.

THE annual dinner which Arthur Rank gave to his senior executives was a very successful affair, and, in view of the statement which Sir Stafford Cripps made in his speech, it really ranked as a most important event in the Trade's affairs.

You will find detailed reports of Cripps, the Bishop of Blackburn and Mr. Rank in another page.

There is no need for me to enlarge on the speeches here, except to say that everyone present was immensely impressed at the knowledgeable attitude revealed in Sir Stafford's speech. He showed himself to be well versed in the affairs of the Industry and deeply mindful of the importance of a vigorous home production programme.

HIS attitude certainly confirmed the inside talk which I have been able to reflect in recent issues of the Kine., and which—as I have said in these notes before—resulted in Eric Johnston having quite a surprise when he met the President of the Board of Trade on his recent visit to England.

Indeed, Sir Stafford departed from his prepared MS to make an aside in which he smilingly said that the success of British films had come as something of a shock to Mr. Johnston.

On the domestic side, as far as the Rank organisation was concerned, Sir Stafford was able to hand out a number of congratulations. The only producer whom he actually mentioned by name was Sydney Box, who was unable to be present as he is in the London Clinic under observation.

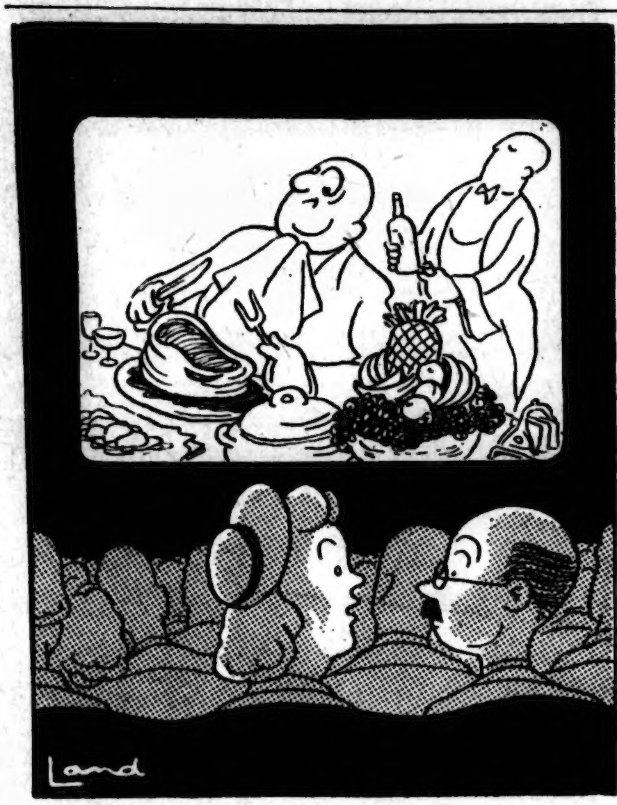
ANOTHER prominent absentee was our old sparring partner Teddy Carr, who has had an extremely severe dose of 'flu. He looked off colour when he came back from the States.

Reverting to the dinner and Sir Stafford Cripps' speech, however, one of the most warmly applauded of his remarks was when he referred to "Mr. Rank's chief lieutenant and my own good friend—John Davis."

The line drew a cordial round of applause which was repeated later when Davis made a short, blunt, but effective speech.

YET, although everyone present will remember the evening with pleasure, I suggest that

Continued on page 6



"That reminds me—I'll open that tin of beans for supper."

LONG SHOTS—continued

Tribute to Michael Balcon at Rank Group Celebration

it meant more to Michael Balcon than anyone else, with the exception of Mr. Rank himself, of course.

In some ways it was a personal triumph for Mick, who was celebrating his 25th year as a film producer, and who was singled out for special praise in the chairman's speech.

When Balcon got up to reply, the tables were thumped for a full minute and the warmth of his welcome, so spontaneous and so sincere, obviously shook him quite strongly. It is good to see that this splendid pioneer, who is still a young man and who is now making the best pictures of his career, should at last be getting the recognition that is so plainly his due.

I repeat what I said in the KINE. some weeks ago. It is to be hoped that the British Film Producers' Association will not let the year pass without paying public tribute to the man who was making films through all the bad days and who stuck to the Industry at a time when it had very, very few friends indeed.

A CORRESPONDENT who is zealous of the good name of the Cinematograph Exhibitors' Association Managers' Section, has pointed out some misleading lines in a recent C.M.A. circular. This stated that non-nominee managers cannot join the Managers' Section and that the Section, anyway, is not empowered to speak on their behalf.

The facts, as my correspondent points out, are that non-nominees are admitted to the Section, and the "Managers' Charter" specifically recognises the Section as representing the interests of *all managers*.

These last two words seem to have been overlooked by the C.M.A.

ONE of my calls last week was on Bob Wolff, head of RKO-Radio in this country. Bob is the most likeable of fellows, a good mixer and a man who has the happy knack of combining business and his social life in such a way that he gets through a mountain of work at all hours of the day and night.

The chief topic of conversation just at the moment is of such films as "Notorious," and he was rightly pleased with the RKO-Radio figures for 1946, which easily constitute a record in the company's history of operating in this country.

Incidentally, the Dean Street managing director quietly challenges the accuracy of some of the recent statements that "Wicked Lady" was the top grosser of last year, with "Bells of St. Mary's" second. He is prepared to put his money on "Bells."

A PIECE of hard news which emerged from our talk is that Radio is shortly issuing a public statement about its plans in the 16-mm. field.

I understand that Wolff and his henchmen are now busy lining up final details for an announcement, and that before long Radio will have a big series of programmes ready in 16-mm.

ONCE more I hear most spectacular reports about the Metro-Goldwyn-Mayer British studios which are fast nearing completion at Elstree.

Little or nothing is known of them officially, for Ben Goetz, who is a shrewd fellow, has clamped down on publicity in the ordinary sense and is determined that nothing shall leak out until everything is ready for an official opening.

Ben's attitude, with which I do not entirely agree, is that it is better to get the job done first and do the shouting afterwards. In this Industry it sometimes helps to do a little voice-raising in between.

NOW, for what it is worth, I hear from one of the most highly experienced technicians in the Industry that the plant is likely to prove an eye-opener.

Size for size, it will not only prove comparable, but in many cases plainly superior to any plant in Hollywood.

I am even told that its current output will be something like 40,000 amps and that it would be capable of containing three Technicolor units at once—in contrast to some existing plants where it is hard enough to run one.

WRITING of Metro British activities, I hear that Ted Black is going back to the Metro set-up.

You remember that he was with it originally and then left to join the Korda group.

I now understand that he will be resuming with M-G-M when they get into production.

THIS has caused a certain amount of change around in the Korda production set-up, and has meant a re-shuffling of Guy Morgan's film "Night Beat," which is going into production immediately.

It will now be directed and produced by Harold Huth.

The picture was originally to have been Black's, and Brian Desmond Hurst was down to direct it. I know nothing else about the picture except that it will mark the first screen appearance of Christine Norden, who is also under contract to M-G-M British and of whom much is expected.

ANOTHER pleasant encounter during the week was with Tony Darnborough, studio manager up at Islington. Tony and I were colleagues in Fleet Street back in the days when we were both very young and when the world seemed an orange which you could put in your pocket just whenever you wanted.

In subsequent years we both learned that oranges could be put on points. Times have changed. To-day, Tony spends his days solving labour troubles and sorting out the cogs of studio work. Life has become a gear-box requiring a neat clutch control.

An enthusiast, he has only been in this business about a couple of years, but he has certainly pushed ahead rapidly.

Close-Ups

by

SCREENCOMBER

Hush—Keep it Dark!

AN air of mystery broods over Long Acre, deepened by the announcement last week of the arrival of our newest mystery man, "The Manager," or, as we prefer to call him, "The Masked Manager." Thus he joins the ranks of the KINE. phantoms—"The Shrouded Showman" and "The Screened Screencomber." We are also trying to secure the services of Radio's "Commander Highprice"—"Late of the Secret Service. At your service!" so that he, too, can join in these mystic revels. Whatever the identity lurking behind the pseudonym, "The Manager," it is not without significance that just prior to the announcement, J. Arthur Rank shaved off his moustache. Can it be—or is this just a move to disguise himself as someone else, following the things James Mason has been saying about him?

What's in a Name?

A LETTER, with an Ealing post mark, complaining of the recent misspelling of the name "Danischewsky," has at last suggested a use for those poker game souvenirs with the cryptic "I.O.U.s" on them. Here the name "Danischewsky" is spelt correctly, so they should at least come in useful, even if only as references. Realising that the above is a highly libellous statement, and before Mr. Danischewsky's solicitor can do anything about it, we hasten to add that "Danny" doesn't really owe us any poker debts because he invariably insists on playing with his own pack of cards.

Mind you, while we are perfectly aware of the correct spelling of the name, we refuse to apologise for an occasionally slight slip up on an appellation that is slightly more rare than—let us say—Whackpuddle. Again we have found the name vary considerably according to political trends. We have phoned up Ealing during a big Russian advance and asked for "Mr. Danny," only to be asked if we mean Mr. Monja Danischewsky. On other occasions, as for instance when Mr. Molotov has been exercising his right of veto, we have asked for Mr. Danischewsky, only to find it has taken on the fine old Irish title of Mr. M. Danny, the "M," no doubt, standing for "Mike."

As If It Hadn't

WE stepped into the cold of the vestibule and were just about to step back into the warmth of the blizzard when the Snowman, or so we took this mass of cottonwool to represent, addressed us with a cheery "Hello there." We recognised the voice of the usherette. "What are you advertising?" we asked. "If Winter Comes," she assured us. Outside the snow and sleet came down thicker. "If Winter Comes," we snorted, and stalked into the night.

UNESCO Tables International Training Scheme

APPEAL TO PRODUCERS AND UNIONS

CONCRETE decisions regarding the inauguration of the technical training scheme which was one of the recommendations decided upon at the recent Paris conference of UNESCO (the United Nations Educational, Scientific and Cultural Organisations) were made at a meeting on Monday night.

Sir Henry French, acting chairman of UNESCO National Co-operating Body for Mass Media, presided over the discussion to which David Hardman, M.P., Sir John Maud, Sir Ernest Pooley and Sir Ronald Adam, of the U.K. delegation to UNESCO, among others contributed.

The discussion, initiated by Ritchie Calder, ranged over the field of newspapers and films, and although it was linked to the trainee problem, it represented the full attempt to implement a measure of the nine-point programme. (reported in the KINE. of December 19), which, it is anticipated, will be ready for presentation to the Commission on Immediate Technical Needs for the Motion Picture Industry when it meets six months hence.

The trainee plan as it affects the motion picture industry involves the sponsoring by the production industry and the studio trade unions of the country of a minimum of twenty Fellowships allocated to guest personnel from countries less favoured than the United Kingdom as regards technical knowledge and resources.

It is hoped that the Fellowships which will properly be granted in accordance with the technical status of the trainees will be the responsibility of the producers concerned and will not be a charge upon the Government or UNESCO. It is understood that the scheme will be operated over here in association with the Board of Education.

According to Sir Henry, the plan would be favourably received by the British Film Producers' Association, of which he is president. He pointed out, however, that its success depends upon the co-operation of the studio unions, particularly A.C.T., whose attitude towards the importation of foreign labour was in this case not expected to prove a serious obstacle.

By these means it is expected that a nucleus of national production as regards cultural and documentary subjects will be formed in those countries whose nationals participated in the training scheme.

Whether it would be possible in some cases to arrange an exchange was questioned, it all depended upon circumstances.

Doubts expressed that the scale of operations might not be adequate for the purpose in view were dispelled by a statement that a recent similar experiment for the reception of trainees in British studios had proved highly successful.

In one instance—in Malaya—it had led to the establishment of a flourishing short documentary unit.

Teddy Carr with American executives at the New York Eagle-Lion Convention

U.S. TALKS OF RETALIATION

Dislikes Drift of Quota Proposals

QUOTA proposals, particularly those of the British Film Producers' Association, have had a bad reception in the U.S., where some ominous talk of retaliatory trade measures has been started.

Significantly enough Eric Johnston is one of the men now saying that U.S. foreign policy cannot be divorced from trade.

Johnston expressed grave concern about the future framework of the British industry when he reported to producers at the luncheon at Beverley Hills last Friday.

According to W. H. Mooring, KINE. Hollywood correspondent, Johnston had intended highlighting his speech with the fact that in his recent London talks with Government officials, he believed he had cultivated influential opinion favouring the retention of the present Quota for one year only until the reconversion of the studios was completed.

Cables from Britain turned these remarks into an anti-climax.

Johnston pointed out that the U.S. has no tariffs, Quotas or other barriers against British films.

"Increased restrictions against American films in Britain will breed Quota restrictions in other countries and these in turn will operate against British film export to those countries," Johnston said. "Foreign policy cannot be divorced from trade whether it is films, food, textiles or anything else," he added. "For instance, the United States is now buying large quantities of British rubber, although we have a plentiful supply from our own synthetic rubber factories."

This reference was interpreted as a hint that trade reprisals could be taken if Hollywood films are further restricted in Britain.

G.-B. and G.T.C. Interim Dividends

Gaumont British Picture Corporation announces its maiden interim dividend. The amount is 5 per cent. actual on account of the year to March 31 next. Last time the dividend paid for the full year was raised from 7½ per cent. to 12½ per cent.

General Theatre Corporation have also announced an interim dividend, the amount being 7½ per cent. on the preferred ordinary. In this case there has been no interim since 1944, but last year the full payment was raised from 9 per cent. to 22½ per cent.

David Griffiths to Represent Sol Lesser

David E. Griffiths has been appointed to represent Sol Lesser Productions in Britain, according to Louis Hyman, vice-president of the company, at present in London.

David Griffiths recently relinquished the representation of International Pictures in Britain, following the realignment of that company with Universal.

Mr. Griffiths will continue his duties as vice-chairman of the Royal Air Force Cinema Corporation.

PASCAL TO MAKE FILMS IN EIRE?

Exhibitors Join Project

Eire may at last have its own film production centre. Out of many rumours, announcements and contradictions that have been heard in the State on this subject during recent months comes the news that Gabriel Pascal has joined forces with Pat Farrell, of Capitol and Allied Theatres, Dublin, and Bob O'Flanagan—the only two independent first-run exhibitors in Eire—in a production group.

Unlike previous large scale projects for native film production, writes the KINE. correspondent, this group is not seeking Government aid or protection.

It is welcomed by the Irish Government, which has previously fought shy of production schemes. In addition, Eire exhibitors may favour the new project as they regard Pat Farrell as a competent exhibitor-influence to steer clear of quota and quickie snags which might result from a badly run home film industry.

The new group's plans have been carefully laid and in some directions are well under way. Pascal has had Frank Dermochy, Dublin's Abbey Theatre producer, under contract for some time.

50 per cent. Quota for Shorts Urged by Specialists

A STATEMENT that the Cinematograph Film Act has been a contributory factor in keeping the quality of the supporting programme in kinemas at a low level is made in a joint memorandum to the Board of Trade by the Association of Specialised Film Producers and the Federation of Documentary Film Units.

As no cost test for short films is provided in the Act, renters and exhibitors, it is claimed, have not unnaturally met their quota obligations by acquiring the cheapest shorts available, which has led to "quota quickies" in the shorts field, says the report.

Recommendations are made that for quota purposes there should be three categories of films registered for quota:—

(1) First features — over 6,500 feet.

(2) Intermediates — between 3,000 and 6,500 feet.

(3) Shorts—less than 3,000 feet, and that each category should rank against similar foreign films for quota.

In the absence of any other practical "quality" test, a cost test based on labour charges is advocated, and the imposition of a "minimum screen time" for shorts and intermediates, thus securing a definite quantity instead of relying upon the fluctuations of foreign shorts.

A quota of 50 per cent. on shorts is advocated, and a recommendation made that a renter should be allowed to purchase shorts or intermediates outright only if the purchase price is not less than the certified cost of production. If the purchase price is less, it shall not be eligible for any quota.

Further suggestions are that if Government-sponsored films are to count for quota, they should not be distributed free.

SOUTH & EAST LANCS

C.T.B.F. EXPANSION PROPOSAL DISCUSSED

Morecambe Area Recommended for Glebelands of the North

THE committee of the South and East Lancashire branch, meeting last week, studied the C.T.B.F. proposal to acquire a centre to be developed as the Glebelands of the North Country.

R. C. Bromhead, in a letter addressed to C. Littler, as hon. secretary of the branch C.T.B.F. committee, explained that the advisability of a northern Glebelands being located at a seaside resort (say Southport) was recommended.

Mr. Littler was asked to find the views of the members of his committee and to state whether the seaside or inland would be considered best.

A. PEEL mentioned that Mr. Viveash has met Edgar Duckworth, of Colne, and they had been looking round for premises. They had visited Windermere, Grange, Southport, and Colne.

Personally he would not consider Southport to be a good centre.

Other members spoke against Southport.

J. MATHER hoped there would be a preference for a seaside resort for a convalescent home, but they could not dictate that it should be in Lancashire.

After further discussion it was decided to recommend the Morecambe area.

Electricity Tariff Query

The CHAIRMAN mentioned a difficulty which arose in a certain town where the local electrical engineer had said charges would be increased if an exhibitor altered electrical plant to save current.

A. PEEL said the intention was to instal rectifiers in replacement of motor-generators. It was not within the authority of the engineer to increase electricity prices; a revision could be made only on the authority of the local electricity committee; if an increase was proposed, strong objections would certainly be made. The purpose of replacing a heavy-load machine by a low-load machine was to save money and also to help the Ministry of Fuel and Power.

In one situation the engineer had said that if a rectifier was installed the current consumed would be charged at the lighting tariff.

Mr. PEEL said he believed Accrington was the only town to supply motor-generators for arc lamps at the power rate for current. At Nelson he had fought for 25 years to get motor-generators put on the power rate, so far without success, but he still hoped. He put in a Westinghouse unit at one theatre and saved 2,058 units in three months.

Support for D. C. Walls

From the Manchester and Salford branch came a letter asking for support for the nomination of Dennis C. Walls for the vice-presidency. This was readily given.

Managers' Section

The SECRETARY said he had written to the general secretary asking who was to stand the expenses of the Managers' Section until the charter was granted. The inquiry was made as the result of complaints of the exhibitors' branch having to foot the bill.

Mr. FULLER replied it was expected the constitution would be adopted at the annual general meeting to be held in March, but probably it would not be until the autumn that the Section would be in going order.

Members thought the Section should be supporting itself.

Conciliation Committee

Consideration was given to a letter from the General Secretary recommending the appointment of a Conciliation Committee in connection with the managers' agreement.

C. LITTLER suggested that the whole of the committee should be constituted a panel and that five members should be appointed to act, according to area, when necessary.

This suggestion was adopted.

C.E.A. Fees

H. SMITH commented on the proposal to increase the C.E.A. fees by 50 per cent. He considered the increase too steep.

The CHAIRMAN explained the reasons, and particularly the heavier expenditure which would arise within the next few months, when the C.E.A. would take possession of new premises.

A. PEEL: Did no one ask the question why the C.E.A. does not try to live within its income?

H. SMITH: As exhibitors, we cannot go to the public and ask for more every time our expenses go up.

Healthy Finances

J. MATHER submitted the draft accounts for the year 1946. These showed a small increase in the credit balance.

The financial statement was approved for presentation at the annual general meeting, which will be held in Manchester on January 31.

Columbia Musical for Royal Voyage

Columbia has been requested to supply a copy of "You Were Never Lovelier" for the King and Queen to see aboard H.M.S. *Vanguard* during their forthcoming trip to South Africa.

The film co-stars Fred Astaire and Rita Hayworth in a musical, with melodies by the late Jerome Kern. The cast includes Adolphe Menjou, Leslie Brooks and Isobel Elsom, and the director was William A. Seiter.

Bob Hope finds himself as successor to the throne of "Boraria" in WHERE THERE'S LIFE, which Paramount is preparing for Trade presentation

New S. African Production Company

A NEW South African company—White Gable Film Productions, with headquarters in Cape Town—has been formed to produce features, shorts and native language films in the Union. Leen Schauder, a native of South Africa, who was connected with British studios before the war, is flying to Cape Town shortly to finalise plans.

It is the intention of the new company to produce features and shorts for distribution in Britain and the U.S., and to make pictures in Afrikaans—the native language—for subsequent showing on South African 16-mm mobile circuits.

Bournemouth Corporation has approved plans submitted by H. P. Mears for alterations at the Plaza, Wimborne Road.

COAL BOARD TRAILERS

Minister at Preview

THE Minister of Fuel and Power, Mr. Shinwell, Lord Hyndley (chairman) and Lord Citrine and Ebby Edwards, members of the National Coal Board, with senior officials of the Ministry, were among those who saw the preview at the Hammer Theatre, Wardour Street, on Wednesday, January 8, of 12 short film trailers entitled "The Miner's Moment," and presented by the National Coal Board in co-operation with the Ministry of Fuel and Power. These are now ready for kinema distribution.

The trailers will be distributed so as to ensure that a new one in the series is available at each kinema each fortnight, so that the whole series will be completed in six months.

They were made by National Screen Service and the director was Cecil M. Hepworth, who earned a glowing testimonial from the Ministry of Fuel and Power for his co-operation and the splendid way in which he handled the miners who took part. J. Walter Thompson Co. co-operated in the scripting.

Noel Newsome, Director of Recruitment at the Ministry of Fuel and Power, stated at the preview that the aim has been to show mining as a job which a man should be proud to do and the miner as man of whom the public should be proud.

◆

"Night and Day" in U.S. Ten Best

"Night and Day" and "Saratoga Trunk"—both Warner pictures—are included in the list of the ten best films of 1946 chosen by American critics in the annual nation-wide poll conducted by *Film Daily*. The total number of critics participating in this film poll was 559.

S. WALES ELECTS NEW OFFICERS

THOUGH the proceedings were of very short duration, there was a much larger attendance than usual at the annual meeting of the South Wales and Monmouthshire branch of the C.E.A. held at the Park Hotel, Cardiff, last week.

The retiring chairman, A. Jackson Withers, briefly reviewed the work of the past twelve months and thanked the members for their support. There was only one nomination for the position of chairman—Charles Isaacs (Bridgend), who is now in South Africa, but is expected to return to this country in about two months.

His election having been automatically agreed upon, Wyndham Lewis (Cardiff), only nominee for the vice-chair, was also declared elected, and occupied the chair for the remainder of the meeting.

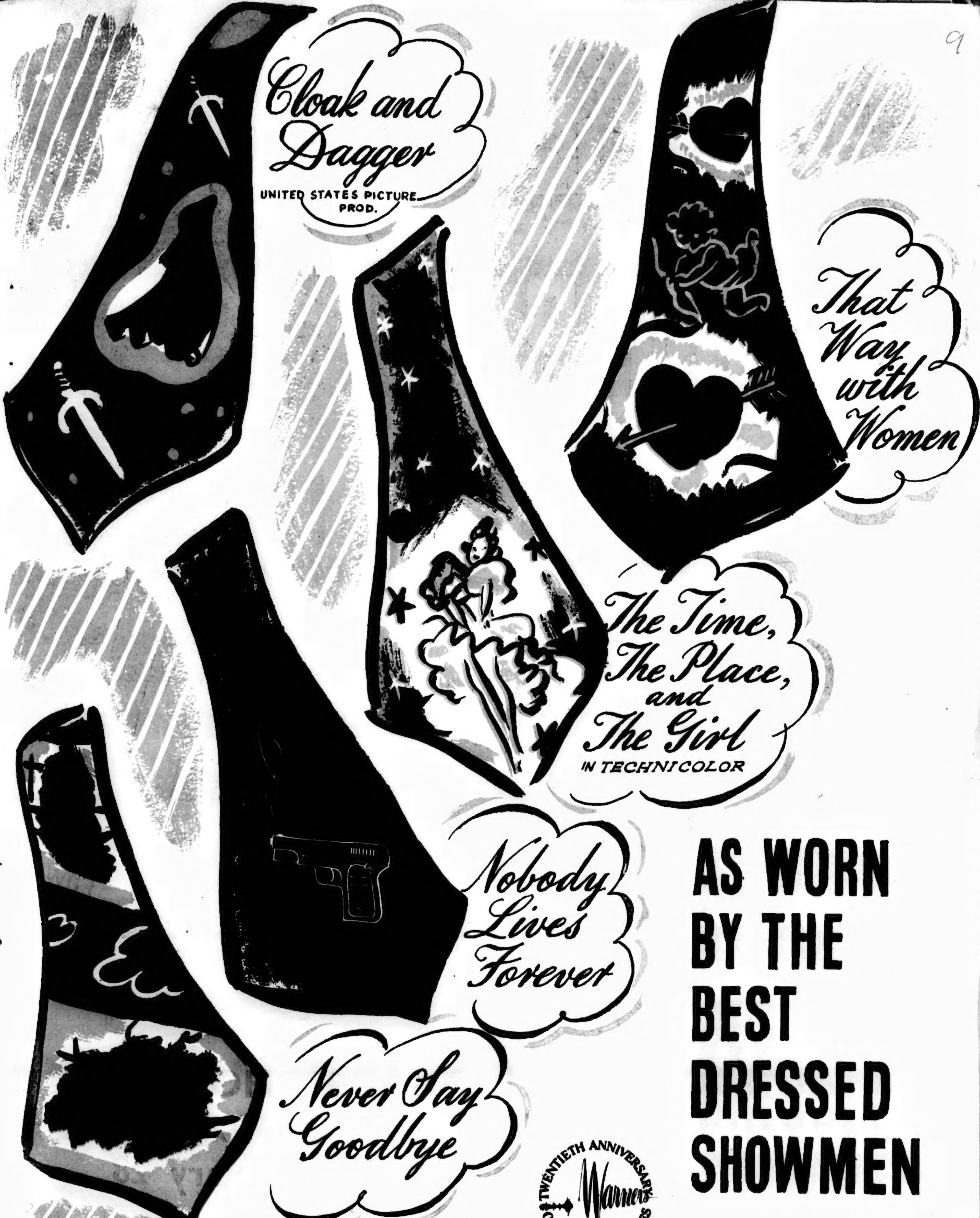
Six nominations were received for four delegates to represent the branch on the General Council. It was agreed that W. J. Morris should be elected to represent West Wales, and a ballot was then taken for the three others. This resulted in the election of Richard Dooner (Maesteg), A. B. Watts (Cardiff) and A. Jackson Withers. The chairman and vice-chairman automatically become delegates in addition to the other four.

Several members expressed regret at the non-election of W. Berriman (Pontypridd) and paid tribute to the faithful and invaluable manner in which he had served the branch in London over a long period. BERRIMAN suitably responded

ARTHUR B. WATTS presented the balance-sheet and statement of accounts for the year. After the adoption, Watts was again duly elected hon. treasurer. W. Berriman, F. A. Cam (Bargoed) and B. A. Lobley (Barry) were re-elected trustees.

In accordance with the usual practice, the CHAIRMAN presented the outgoing chairman (Jackson Withers) with a silver tankard, and paid a tribute to his work during the year. In reply, WITHERS expressed the hope that members would give the new chairman every support.

It was unanimously decided, on the proposition of ARTHUR WATTS, to give the usual donation of £10 to the Trade Benevolent Fund.

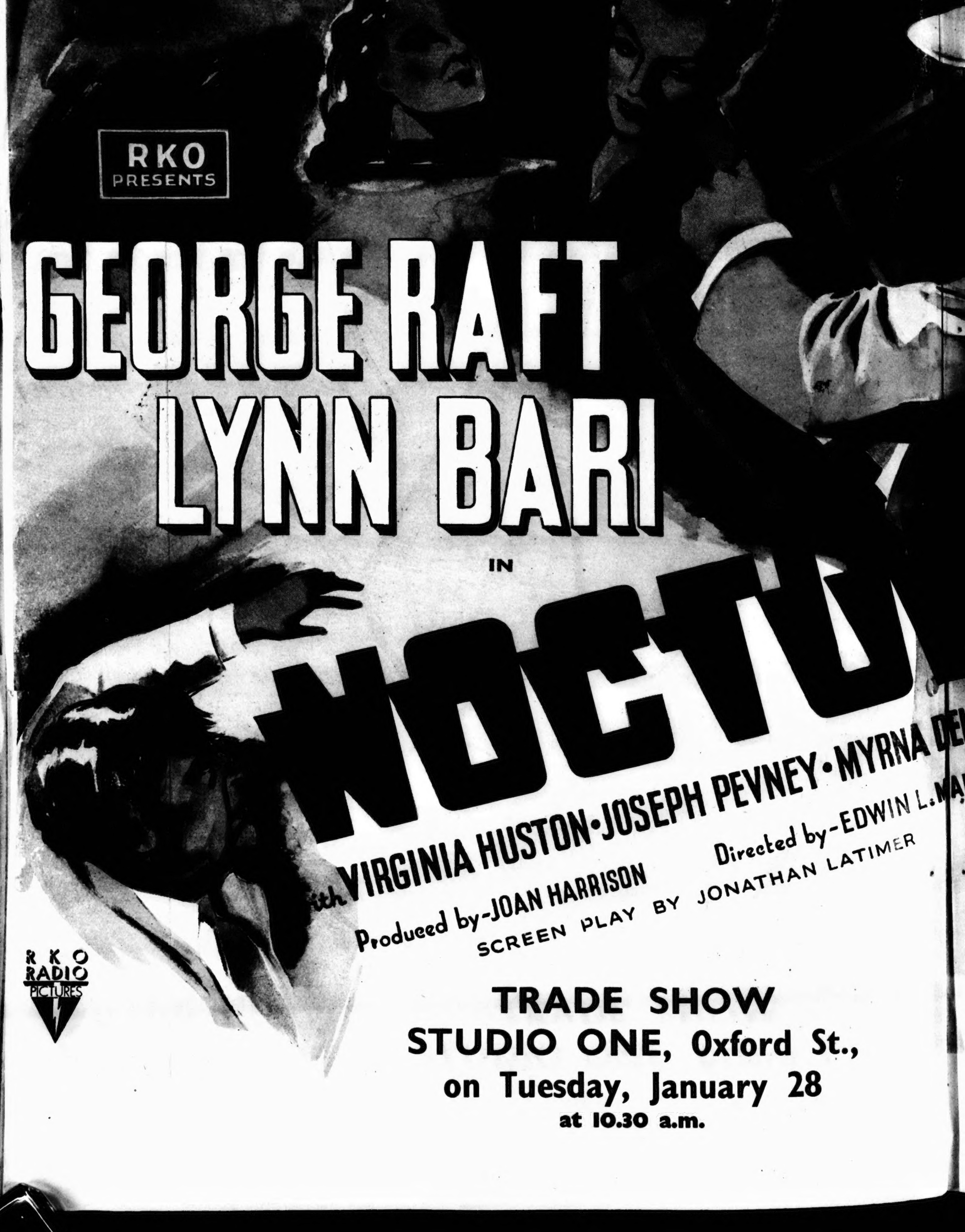

Cloak and Dagger
UNITED STATES PICTURE PROD.
That Way with Women
The Time, The Place, and The Girl
IN TECHNICOLOR
Nobody Lives Forever
Never Say Goodbye

AS WORN BY THE BEST DRESSED SHOWMEN

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warner

JACK L. WARNER, *Executive Producer*

C—9-12



RKO PRESENTS

GEORGE RAFT
LYNN BARI

IN

NOCTU

with VIRGINIA HUSTON · JOSEPH PEVNEY · MYRNA DE

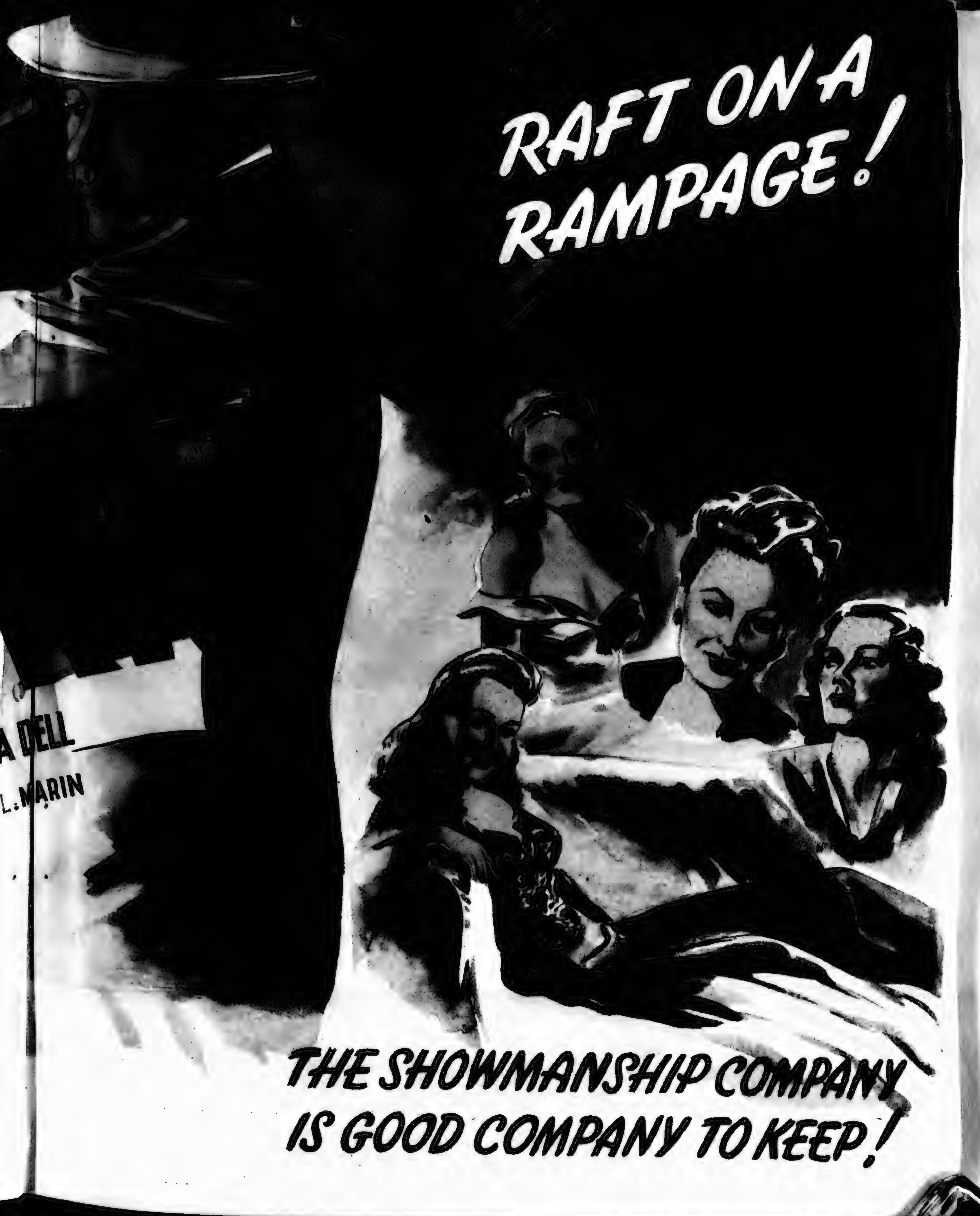
Produced by-JOAN HARRISON

Directed by-EDWIN L. MA

SCREEN PLAY BY JONATHAN LATIMER

RKO RADIO PICTURES

TRADE SHOW
STUDIO ONE, Oxford St.,
on Tuesday, January 28
at 10.30 a.m.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A DELL
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Newgate Prison...
Bill Sikes, Fagin, the Artful Dodger...
and scores of Dickens' most beloved characters

OLIVER TWIST. 31

gradually broke into a smile himself. The bargain
was made. Mr. Bumble was at once instructed that
Oliver Tw d his indentures were to be conveyed
befor oval,
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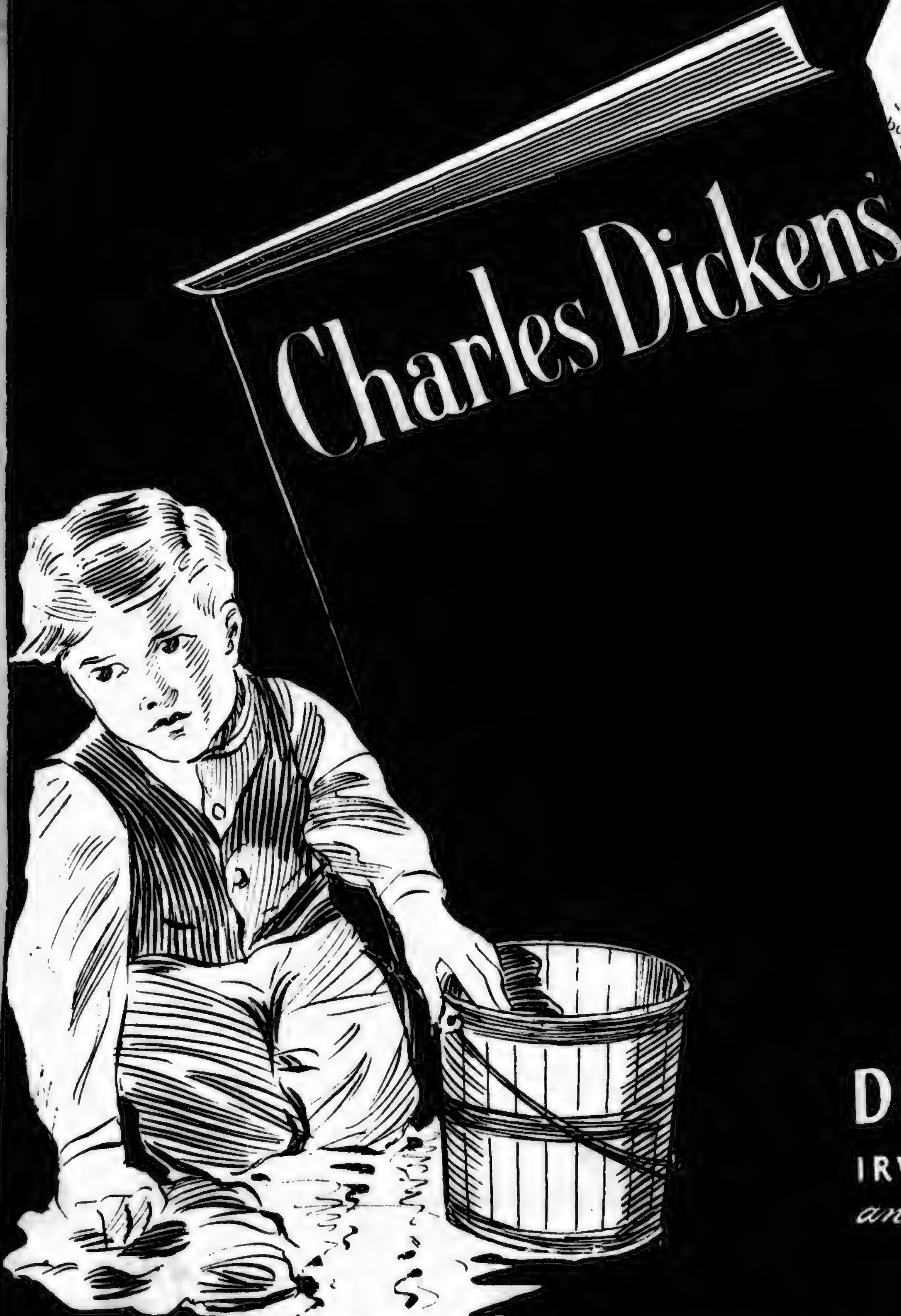

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Vera
ZORINA
..THE WORLD FAMED DANCING STAR OF "LOUISIANA PURCHASE" & "STAR SPANGLED RHYTHM"

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CARL ESMOND · RAYMOND WALBURN · ELISABETH RISDON
LOUISE BEAVERS · WALLACE FORD · FRANKLIN PANGBORN

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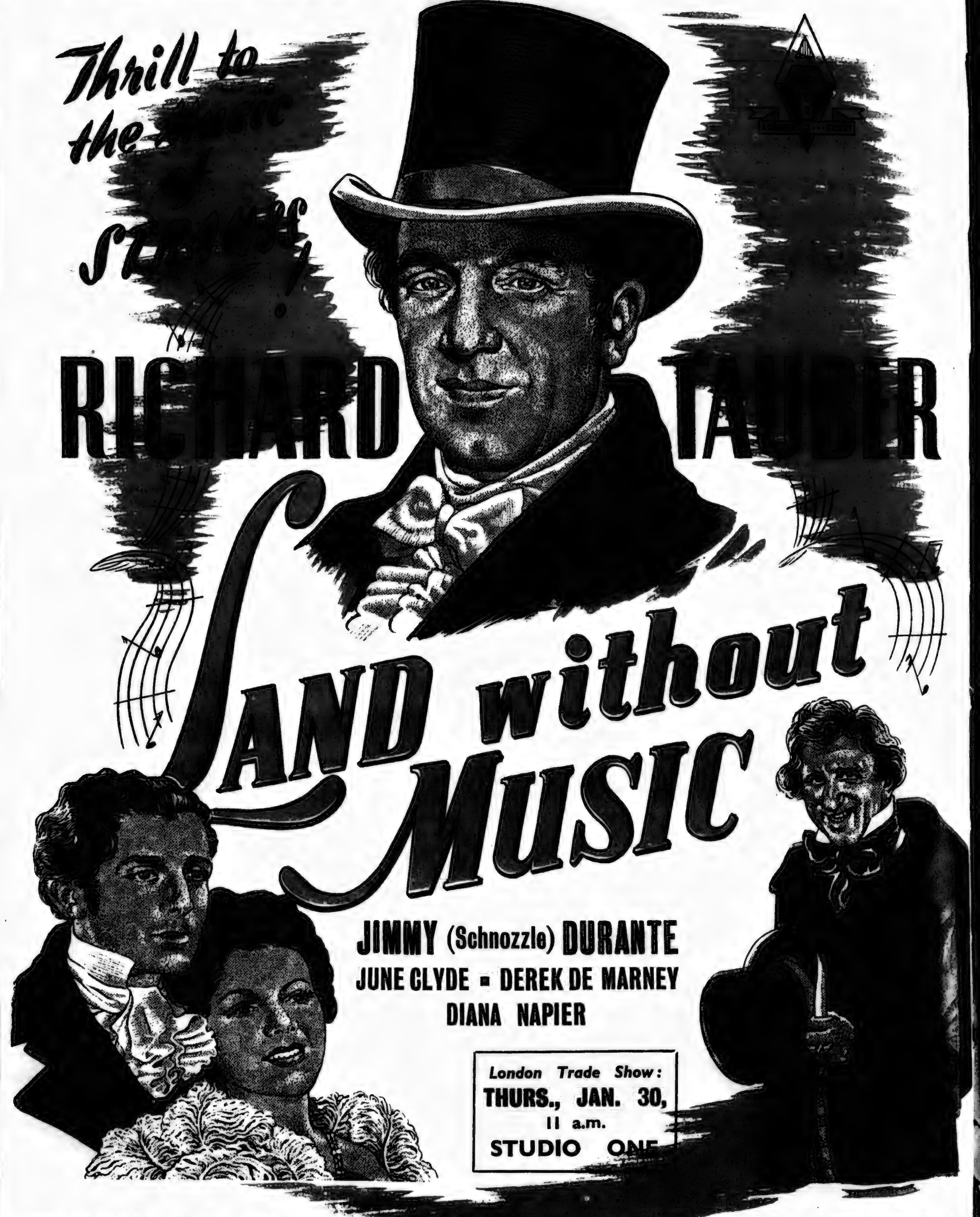

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CABINET AND CHURCH LEADERS AT RANK ORGANISATION DINNER

United States Must Give British Films a Fair Field, Says Sir Stafford Cripps

"PRESENT ARRANGEMENT NOT OUR VIEW OF RECIPROCITY AND IS SOMETHING WE MUST REMEDY"

Scene at the J. Arthur Rank Organisation dinner, with John Davis, the Rt. Hon. Sir Stafford Cripps, J. Arthur Rank, and the Bishop of Blackburn, the Rt. Rev. William Askwith, at the top table

THE British film Industry in general and the Rank organisation in particular received the informal but cordial congratulations of Church and Cabinet at a dinner to his senior executives given by Arthur Rank at the Dorchester, London, last week. The chief speakers were the Rt. Hon. Sir Stafford Cripps and the Bishop of Blackburn, the Rt. Rev. William Askwith.

In a short speech introducing Sir Stafford, Mr. Rank referred to the great progress which had been made in the British film Industry during 1946. He looked forward to another year of advancement.

In particular, he praised his own producers, many of whom had received and refused tempting offers from Hollywood. These were the men who were carrying the British message and the British way of life to the screens of the world.

Much progress had been made in the vitally important American market. It had been slow going, but things were improving steadily. In Nate Blumberg, of Universal, they had a great partner whose word was his bond. They had Mr. Blumberg's assurance of the great progress that would be made in the U.S. this year and they could rest assured that he would not let them down.

Pointer to Government Policy

Mr. Rank paid a sincere tribute to Michael Balcon, who is now celebrating his 25th year as a film producer.

Under Mr. Balcon film production had become an art, said Mr. Rank. He set an example for others to follow, and his record was an outstanding one.

Cripps' Speech

Sir Stafford Cripps then delivered a speech which those present construed as an indication of Government policy on the film business.

As the guardian of a rather difficult and precocious child who has just about come of age, he said, I feel that I may be permitted this evening to make a few remarks as to my hopes and aspirations for the future of that child—British film production.

I have been delighted to hear Mr. Rank's remarks and of the attitude that he is taking to the carrying out of his responsibilities—which are very great—in this most important field of culture.

People often talk about the film Industry as if it were a question of machines and workers like any other industry. I prefer also to look upon it as an art and as one of the most important expressions of British culture.

There are two aspects of British film production, both of which are equally to be considered.

Potent Influence

First there is the influence which it undoubtedly exercises upon the people of this country. You cannot see films two or three times a week without such films having a very considerable influence upon your general outlook on life. This applies especially to those who are forced by circumstances to live within a narrow compass with no opportunities of travel or of contacting people from a wider sphere.

For this reason the films become a very potent influence in their lives, interpreting to them what they believe to be the habits, desires, passions of those other people whom they can never meet personally.

Second is the influence of films in the international sphere. Here they become the demonstrators of British culture and tradition to the peoples of other countries, just as foreign films imported into this country give so many people their conception—and what an odd conception it often is!—of life and culture abroad.

This must be the double background against which we consider the problems of British film production.

Sound Censorship

But here a word of caution is necessary. It is the primary function of films to entertain, and not to teach. It is not propaganda that we want in our films, but a natural interpretation of what is good and interesting, amusing and tragic in our cultural and historical heritage. British films internationally are not only one of our contributions to international culture, but are also inevitably taken to be an interpretation of our character as a people.

We in this country have never relied—except for security in times of war—upon any sort of State-controlled censorship. We have been rightly content with the censorship of public opinion, and on the whole that censorship has been sound and wise, though sometimes rather slow in its reactions.

It is a curious thing that we nearly all suffer from one odd form of superiority complex. We all tend to think that the public has a lower standard than we ourselves possess. I have noticed this, for instance, in the field of industrial design, and I think that one can notice it, too, sometimes in the field of film production. We admit low standards, but we think other people are satisfied with them. I have never accepted that view, and all that I have seen and heard has convinced me that if you give people good things they appreciate them.

High Moral Standards

That, I believe, is the true reason why recent British film production has been so successful on the whole. The standards have been decent and high, both artistically, æsthetically and morally, and today British producers can claim with justice that British films are more popular than others in Great Britain and are for the first time making real headway abroad.

I should like to congratulate the Rank Organisation and all those producing teams working under its auspices for what they have done to establish a good reputation for British films. Eventually that reputation will bring us foreign exchange in large volume, which will be a great help in our balance of payments, but more important even than that, it will build up in the world a conception of our culture and civilisation.

Your organisation—if I may say so—has become a national organisation in every sense of the word, and has thereby taken on very large and grave responsibilities, which we shall always do our best to help you to discharge.

You have spoken of the relationship between the commercial and the literary and artistic side of film production, and have told us how you have tried to get these two sides of film production to work together. I appreciate very fully the difficulties of giving a free and unhampered rein to artistic genius while at the same time keeping the operations of your enterprise within the bounds of commercial sanity. This is a very difficult task, for the prima donna mentality is never an easy one to fit in with sound commercial principles, there is always the danger of crushing the prima donna or ruining the commercial concern.

Although I do not intend to make any forecast of future legislation on films there are one or two more specific points that I might perhaps be allowed to mention.

I have spoken of the desirability of the interchange of films in the international sphere, and I am certain that our millions of filmgoers in this country are anxious to see the best films from other countries—and I emphasise the word best.

But there are limits to our appetite both in quantity and quality, and we also feel that exchange implies reciprocity.

At the present time the volume of American films coming to this country, some of which, to say the least of it, no American would claim as falling within the category of "best," show a return in cash which on any showing is at least 10 to 20 times the amount earned by British films in America, despite the fact that America must have at least four times as many filmgoers as we have. That is not our view of reciprocity and is something that we must try to remedy.

I am sure that given a fair field in America, British films of the present standard can become a major factor in adjusting the balance.

Friendly U.S. Critics

I should like here to commend the very impartial and indeed friendly attitude of the American film critics who have recognised the merits of British films—different as they are from many American productions.

We must, of course, bear in mind that the matter of volume of British films is also important. We do not want to see quality suffer from quantity—that would be a bad thing, but we do want to see a greater quantity.

We hope that by 1948 if we all pull together we shall raise the level of production up to 60-80 pictures compared to the 30 of 1946.

In this endeavour the good relations between employers and employees in industry—celebrated at the dinner of January 7—will play its part, as too will the improved research facilities in both of which matters you, Mr. Chairman, have played a very enlightened part.

Scientific Investigations

I am delighted to see that my old friend, Sir Robert Watson Watt, with whom I worked so closely during and since the war, is to advise you upon certain aspects of your scientific investigations.

The resourcefulness of your producers, too, will, I am sure, be of great assistance.

I don't like mentioning any name amongst so many distinguished ones, but perhaps I might refer to the "Seventh Veil," which Sydney Box made an eighth wonder of production in the confined space of a small studio; moreover, I understand Mr. Box is now planning four pictures to consist mainly of outside shots and so to get round the studio space bottleneck!

By these and many other expedients, including the sending of teams abroad, you will, I am sure, be able to work up your volume of production.

So it is, I am sure, Mr. Chairman, that the good work that you and your organisation are doing will place us in the first rank of film production in this country in quality and will enable you to provide the ever-increasing quantity that will be required to entertain our own filmgoers in this country and cater for an ever-expanding audience abroad.

Bishop of Blackburn

The Bishop of Blackburn, who said that he in no way officially represented the Church of England, although he was Chairman of its Films Committee, described himself as a man who was deeply interested in the kinema.

In a long and careful speech he stressed the immense importance and influence of the screen, but asserted that he was frequently embarrassed at film stories which all too often showed virtue to be dull and vice to be amusing.

In particular, he appealed for most careful handling of religious matters on the screen. It was a fact that a character who was deeply religious was usually represented as cranky and fundamentally pathetic in the average film story. He asked producers to realise that religion was a natural thing.

He had almost made up his mind, he said, that Biblical subjects were not suited to the screen. It was possible for a Dorothy Sayers to put the New Testament into modern idiom in "The Man Who Was King," but it was difficult for film producers to show Biblical characters in their original costumes. There was a danger that they would look odd and unreal to the modern eye.

Religion Sentimentalised

Another tendency to which he took exception, Dr. Askwith said, was the way in which religion was almost invariably sentimentalised in film stories. He felt very strongly that religion was not a sentimental matter, and that Christianity had no sentimentality in it.

Dr. Askwith developed on the relationship of the Church and the screen, and said that he would like to see good writing about films in Church magazines, whose combined circulations were so immense. He stressed the great importance of 16-mm., which was developing so rapidly and mentioned the new publication on the kinema in which a number of Churchmen were interested.

Mr. Balcon, who was loudly applauded, made a short but most effective speech, in which he paid tribute to Arthur Rank's great personal achievement in stabilising the British film Industry.

Other speakers were John Davis and Tom O'Brien.

HANTS & E. DORSET

H.Q. CIRCULAR IS CRITICISED

Mears Urges Branch to Fight On for a Separate Section

COUN. H. P. E. MEARS marked his return to the chairmanship of the Hants and East Dorset branch of the C.E.A. by a fighting speech on the question of an Independents' Section of the C.E.A. at last week's meeting. Criticism of notes on the constitutional aspect of the matter issued after the General Council meeting recently was also made.

Coun. Mears was unanimously elected as chairman in succession to Ald. G. W. A. Wright, who expressed a wish not to be nominated for private reasons.

In his report on the action of the General Council in rejecting the proposal for a separate section for independent exhibitors, Coun. Mears told the branch that he felt sure that if it had not been for a few people on the General Council who owed their seats there to the Council and who were afraid to speak their minds, the resolution would have been carried instead of being lost by 33 votes to 21.

He complained that adequate publicity had not been given to both sides of the question. Up to the present, publicity had been given to the opposition side and ridicule to the other. But he thought things were changing. The branches, one after another, were gradually coming round to the opinion that the independents must get together.

"Need is Apparent"

He asked the branch to vote to fight on for a separate section.

The need for such a section, he said, was apparent from the fact that the document that had been sent to the Board of Trade was without a doubt an expression of the independents' point of view only. The circuits had seen fit to make their own representations.

"I have been accused of trying to drive a wedge through this Association to break it up," he declared. "But what I want is for the independents to realise that unless they get together and put up a fight they must face going out of business in the not far distant future."

Continuing, Coun. Mears said it was very easy for the big people to create a position which the smaller man cannot live up to. The little man, he contended, still had the right to run his independent business with his individual enterprise and he would remind the members that the independents were about 3,000 strong in the Association against a maximum of about 1,500.

"This is not an unfriendly disagreement," continued Coun. Mears. "The circuits are different from us. They cannot discuss things from the same angle as the independents. Our point of view is bound to be different, but all the same we have managed on this occasion to force our views through and get them put before the Board of Trade. I am going to continue this fight," he concluded, "and also to fight for anything which I think is for the good of the Association and its members."

Branches Interested

Ald. Wright complained that a Trade paper had pre-judged the fate of Coun. Mears' resolution before it came before the General Council and had treated the matter most unfairly. Other branches were interested in the matter and it would come up again.

Subsequently, Coun. Mears read and severely criticised a circular from the General Secretary (W. R. Fuller) on this matter which was headed "A Constitutional Note by the General Secretary."

"Constitutionally an Independent Exhibitors' Section or Committee," it stated, "depends whether it is or is not to have executive powers. It was made plain that executive powers were not sought, but the point has a bearing on the analogy of the separate section for managers. The General Council governs the Association and decides its policy. Its only committee with executive powers is the Executive Committee, which the delegates do not want used except in emergency. Any other committee or separate section with executive powers would compete with the General Council and would be unconstitutional and impractical."

"London Cannot Decide"

Commenting on the statement as to the General Council governing the Association and deciding its policy, Coun. Mears said he disagreed that a body sitting in London could decide policy over the heads of its branches and nominated delegates.

Continuing to quote from the circular, Coun. Mears read: "Consequently, all that is left without executive powers is a committee of the General Council similar to the General Purposes Committee or the Legal, Finance and Parliamentary Committee. A proposition to the General Council to appoint an Independents' Standing Committee would be in order. It has been talked of previously and its principal difficulty has been the inability of independents to find the time."

Coun. Mears commented: "I step in there and say that is the strongest point I have got for a separate committee of the independents to be set up to formulate a policy for the independents within this Association, and to put those people on that committee who can get to these meetings."

Resolution to H.Q.

Coun. Mears said it was the duty of the General Council to decide policy only after consultation with its branches.

After a brief discussion it was unanimously decided to reiterate the previous decision of the branch that a section for independents was necessary and to leave the wording of a resolution to be sent to headquarters to the officers of the branch.

Film Bookings

ON the report from the General Purposes Committee on Film Bookings coming before the meeting, Ald. G. W. A. Wright referred to the seven-point plan on this matter and urged members to forward any matters which they thought would strengthen the arguments which their representatives could put forward.

He did not think there was anything the renter liked less than to have his name cited in the Trade Press as being responsible for harsh and unfair treatment. A managing director of a film company who had to see the film dates clicking continuously would undoubtedly be hurt if there was a sudden stop to the clicking.

"We don't want to hurt the renter," he declared, "but we want to get this 'diddle 'em and duck' business stopped—this system of one paying 50 per cent. for a film and others 25 per cent., some people getting allowances and other people not getting them. The whole thing is wrong."

Continuing, he said they were definitely told that there would be some amelioration. But he had taken over theatres where they were paying 50 to 40 for "Overlanders" solo and he did not think it was worth more than 30 per cent.

Dana Andrews and Lee V. Cobb in BOOMERANG, which 20th Century-Fox is screening for the Trade in the Century Theatre at 10.30 a.m. and 2.30 p.m. on January 28

Conciliation Board

THERE was some discussion on a point raised by Ald. Wright on the question of the long time that was often taken in hearing and settling small matters raised at meetings of the Conciliation Board and the need of having some arrangement for dealing with these matters on a local basis.

It was pointed out that friendly discussion with local representatives of N.A.T.K.E. on small matters concerning one theatre or several local theatres might solve many difficulties of the proper working of the agreement, and it was generally agreed that this was a possibility which might be explored with success.

A Good Year's Work

REPORTS by Ald. Wright and the Secretary (H. H. Mitchener) showed that the branch had done a good year's work.

Ald. Wright made special reference to the film rentals question which, he said, had at last come to a head.

The Secretary, in his report, said the branch now had a membership of 68, and with one exception every kinema in the area now claimed membership.

The hon. treasurer's report, presented by Mr. Clement, showed a debit balance on the year's working of £32.

Election of Officers

COUN. MEARS was elected chairman in succession to Ald. Wright, who stated he was unable to take office for the coming year. Coun. G. Bravery was re-elected vice-chairman.

G. H. Clement was re-elected hon. treasurer. Other appointments were: Delegate to General Purposes Committee, Coun. Mears (with Ald. Wright as deputy in the event of Coun. Mears not being able to attend); delegates to General Council, Ald. Wright and Coun. Mears; trustees, Coun. Mears, Ald. Wright and E. Turnbull; committee, the above officers, together with Messrs. E. V. Glenister and J. L. Merrick (secretaries to the Bournemouth and East Dorset Sub-Sections); also Messrs. W. E. Mouland, A. T. S. Adams, B. L. Meyer, M. de Jong, R. Coleman, A. G. Inskip, and J. H. Ransom Burbage, with the secretary (H. H. Mitchener).

The next meeting was fixed to be held at Southampton on February 5.

The old Gaiety Kinema, Areman Street, Tring (Bucks), has been converted into a toy factory.

LOCAL OWNERS WELCOME L.C.C. TOWN PLAN

THE London County Council proposal to build a satellite town near Slough is welcomed by local kinemas, which will have another 35,000 potential patrons as a result.

The effect on the kinema Industry was indicated at the annual meeting of shareholders of the Palace Cinema, Slough. This kinema was burned out on VJ night, and there has been a prolonged battle to get licences for renovation and repairs. At the annual meeting, G. E. Bennett, one of the directors, said the L.C.C.'s new estate should be welcomed. It would greatly increase the value of their site, for which four good offers had already been made. Mr. Bennett urged shareholders to stick to their shares. They would double themselves, he predicted.

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Royal Premiere for New U.A. Release

Queen Mary and the Duchess of Kent have agreed to attend the première of the C. of I. production "School for Danger," to be held at the London Pavilion on Friday, February 7, at 6.45 p.m. The proceeds of the entertainment will be equally divided between the R.A.F. Benevolent Fund and the Special Forces' Benevolent Fund.

"School for Danger," a United Artists release, is a composite story of actual events, and tells of the secret work done from this country to support organised resistance behind the enemy lines.

Thanet Divisional Executive of the Kent Education Committee has suggested that steps should be taken to prevent unaccompanied children from visiting kinemas showing "A" films, and dog tracks.

A speaker suggested that when such films came to Thanet, teachers should be told to make some reference to them in schools.

SUSSEX

ARE PROPOSED NEW OFFICES TOO EXTRAVAGANT?

Delegates Asked to Help Curb C.E.A. Expenditure

AN appeal for economy by the C.E.A. during 1947 and a criticism of the high cost of the proposed new headquarters were put forward by Coun. F. C. Maplesden, of East Grinstead, at the Sussex branch annual meeting last week, when, in his address following his re-election as chairman, he made a plea for more attention to the difficulties and high costs now being experienced by the small exhibitors.

"I personally deprecate the increased expenditure by the C.E.A.," he said. "I cannot help feeling that it could have found accommodation in a more economic place than it has done. At the moment, heaven only knows whether members will be able to pay their subscriptions, what with high wages, machinery costs, and the serious dilapidations in the kinemas.

"I cannot help feeling we must ask our delegates to watch and do everything in their power to curb expenditure. It behoves every business man to-day to seriously consider ways and means."

Coun. MAPLESDEN also criticised the 40 hour week which, he said, had come at a time when the country was calling out for more production. "However," he said, "I can only hope that the rest of 1947 will prove more satisfactory to all of us than the present indicates it will be."

Coun. MAPLESDEN thanked the officers of the branch for their loyalty during 1946 and paid tribute to secretary A. Daniels for his work during the past year.

"He is the Alpha and Omega of this branch," he said. "The branch owes him a debt of gratitude for his work in its interests."

Coun. RANDOLPH RICHARDS, of Eastbourne, the branch No. 1 delegate to the C.E.A. General Council, assured Coun. Maplesden that members were extremely vigilant on the matter of expenditure and assured him that it was highly desirable that the C.E.A. gets its own headquarters in a place befitting such an organisation.

The branch No. 2 delegate, S. C. MILLS (A.B.C. area supervisor), further assured him that the independent exhibitor has a very strong voice at General Council and that satisfactory features of the move to different headquarters would be that part could be let off, and also that General Council would have a meeting place and so save money renting other premises.

The Elections

DURING the elections, the branch further reaffirmed its confidence in vice-chairman R. H. Ainsworth (Regent, Brighton) by re-electing him to office for another year. Other re-elections were as follows:—

Treasurer, R. Briggs; trustees, R. E. Richards, C. A. Seebold and D. Benjamin; delegate No. 1 and to G.P.C., R. E. Richards; delegate No. 2, S. M. Mills; branch P.R.O., A. J. Sadler; auditor, F. Barter, F.S.A.A.; executive committee, D. Benjamin, E. Thompson, R. E. Richards, F. C. Self, S. C. Mills, H. Jacobs, A. J. Sadler and E. E. Brook.

Annual Luncheon

IN the lunch at the Regent which followed the annual meeting the toast to the C.E.A. was proposed by S. BUTCHARD, of head office, who stressed that 1946 had been an historic year for the C.E.A., especially having regard to the formation of the Managers' Section.

This was replied to by Coun. MAPLESDEN, who again echoed his previous warnings as regards to economy, but expressed great hopes for the future.

A toast to the managers was proposed by Coun. RANDOLPH RICHARDS, who welcomed the better conditions which would result from the new managers' agreement. "I was a manager myself once, and I know something about the conditions under which they work," he said. J. S. SACKIER (Odeon, Brighton) replied for the managers.

"Impressed" at Friendly Spirit

A toast to the ladies (present at the annual lunch for the first time for several years) was appropriately worded by DAN BENJAMIN (Princes, Brighton, Ind.) and replied to by Mrs. NAN AINSWORTH and by Mrs. LANGDON, independent exhibitor of Seaford.

A toast to the Press and to the visitors was proposed by A. J. SADLER and replied to by Mrs. HOUNSOME (Press) and Mr. CROSS (visitors). (It is Mr. Cross's job as a member of the Brighton Health Dept. to inspect kinemas from time to time.) Mr. Cross's thanks were seconded by ALBERT ROSE chairman of the Brighton and Hove Entertainment Managers' Association, who said how impressed he was to see the friendly spirit which existed among kinema people.

A special welcome to the meeting and the lunch was extended to Harry Jacobs, who was present for the first time following his serious accident ten weeks ago..

The meeting was very well attended by members from all over the county.

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Cinematurians' £320 for C.T.B.F.

T. E. Robinson, who presided at the annual dinner and dance of the Manchester branch of Society of Cinematurians, held at the Grand Hotel, Manchester, stated that the Christmas draw had yielded £320 and this was in course of being paid over to the C.T.B.F.

There were several speeches at the ball, but these were entirely of a complimentary character. C. S. McGregor proposed "The Guests," and S. Redford "Absent Friends."

At the next monthly luncheon meeting, to be held on February 5, an address will be given by the North Regional Film Critic of B.B.C.

St. Helens Change-Over

The Palladium, St. Helens, one of the kinema controlled by P. M. Hanmer, of Liverpool, has been acquired by Sam Peter.

A new company, Palladium (Boundary Road), Ltd., has been formed, with Mr. Peter as director and nominee. The Palladium seats approximately 550 persons.

Richard Morris, Michael Chekhov and Joanna Dru in ABIE'S IRISH ROSE, a Bing Crosby production, to be screened for the Trade by United Artists in the near future

N. WESTERN

W. J. SPEAKMAN TAKES OVER CHAIRMANSHIP

The Men of 1947 and the Agreements of 1946

W. J. SPEAKMAN was elected chairman of the North Western branch at its annual meeting last week. This is the third time he has held the office.

On his election to the chairmanship, Mr. Speakman said it was only the last meeting of the General Council that spoilt his 12-year record of attendances; his absence was due to taking part in the Sunday opening campaign at Ellesmere Port.

Other officers for the ensuing year: Vice-chairman, R. H. Godfrey; treasurer, Stanley Dallow; delegates to General Council, W. J. Speakman, R. H. Godfrey, Llew. Edwards, R. P. Rutherford, J. R. Saronie, L. B. Fancourt, and G. Dudley West (secretary); committee, W. J. Speakman, R. H. Godfrey, G. Dudley West (secretary), Llew. Edwards, P. F. Inkester, C. Burns, A. Gregory, H. Griffiths, P. M. Hanmer, A. Keen, W. J. McAree, R. P. Rutherford, J. R. Saronie, F. W. Stollard, N. Snell, J. Ward, L. B. Fancourt, H. J. Crowther, R. H. Allen, W. Howarth, W. Prescott, E. H. Whittell, J. B. Robinson, N. Craig, A. Wood; trustees, W. J. Speakman, P. M. Hanmer and J. R. Saronie; representative on General Purposes Committee, W. J. Speakman; auditor, A. S. James.

15 Years as Delegate

Mr. RUTHERFORD remarked this was the fifteenth occasion he had been elected G.C. delegate. J. R. SARONIE said he had been a delegate for nine years.

Presentation

In appreciation of the work done by Mr. Edwards during his year of office, the CHAIRMAN presented him with a cheque subscribed by members of the branch.

Returning thanks, Mr. EDWARDS said he would purchase a clock. He added: "In looking at the time it will always remind me of the good time I had as chairman of the branch."

Review of Year

LLEW. EDWARDS (retiring chairman), reviewing the year's activities, said two of the most outstanding events were the conclusion of the agreement with the N.A.T.K.E. and the managers' agreement. There had to be co-operation between masters and employees.

The P.R.S. agreement was not very pleasing, but during the negotiations the exhibitors realised they were up against a brick wall.

"We have this advantage—that the discount has been raised from 5 per cent. to 7½ per cent.," he said.

The C.E.A. had an agreement relating to 16-mm. films with the K.R.S. which would be of particular benefit to exhibitors in the smaller districts. The 16-mm. film had been placed under a bar in such a form that it would not compete with showings of 35-mm. films.

As regards Entertainment Tax, the officers of the Association were formulating a basis of assessment to put before the Chancellor of the Exchequer. Film rentals were also coming to the fore.

The proposal to increase subscriptions was due to the increased working costs.

The balance sheet, which showed a loss of £70 on the year's working, was adopted on the proposition of E. H. WHITTELL.

Inkester Down with 'Flu

An apology for absence was received from P. F. Inkester, ill with 'flu. He was unable to offer himself for re-election as G.C. delegate.

Obituary

It was decided to send a letter of condolence to Mrs. Hodson, whose husband, John (Jack) Hodson, died that week.

MANCHESTER

JOINT MOVE TO OBVIATE POLL COSTS

Churches' 3-Point Demands if S.O. is to be Uncontested

DISCUSSIONS are taking place between representatives of the Manchester Sunday Opening Committee and representatives of church organisations, as a result of which, it is hoped, a poll of electors on the Sunday kinema issue may be obviated.

At the meeting of the Committee of Manchester and Salford branch on January 15, W. Miller reported that an amicable preliminary meeting had been held at the initiative of exhibitors. The representatives of the churches put forward two or three proposals which, they thought, exhibitors should adopt should there be a continuance of Sunday opening.

They were preparing a series of questions which would be submitted in writing to the Sunday Opening Committee. Exhibitors' replies would be considered at a further meeting to be attended by 12 or 15 representatives of the churches and 10 or 12 exhibitors.

Generally speaking, there was no objection to Sunday opening, but there were certain points on which the Churches asked for assurances respecting:

(1) Class of films; a better type of Sunday film programme was desired.

(2) Admission of children; status quo conditions to be maintained.

(3) Hours; a later opening time in the afternoon was suggested.

No Promises

No promises were made by the exhibitors, who, however, undertook to consider these points. Other minor questions were raised. Concerning hours of opening, it was pointed out that at the city theatres, more business was done in the afternoon than in the evening, but many of the suburban kinemas did not open until 5.30.

Mention was made of a system of voluntary film censorship accepted by exhibitors in some places. Evidently, the Churches would like something of that character. On the whole, exhibitors considered the Sunday programmes to be on a good plane.

"We told the representatives of the Churches," added Mr. Miller, "that we were not afraid of a Manchester poll. We had quite a friendly meeting."

Asked about the finances for a campaign, Mr. Miller said that so far about £3,000 had been subscribed. If possible, they wanted to avoid a poll of the electors. In most previous campaigns, any organised opposition came from the Churches. Even if the Churches withdrew their opposition, there was always the possibility that some people would want a poll. The extent to which exhibitors and the Churches could agree would reduce or eliminate organised opposition.

Secretary T. E. Robinson said a poll would cost exhibitors about £3,000 and the City Council a similar amount. Nothing would be lost by trying to reach agreement.

In the course of further discussion it was stated a letter had been sent to the local secretary of N.A.T.K.E. pointing out that as employees' conditions were now covered by a national agreement, perhaps he would like to take an active part in the Sunday opening campaign and attend meetings of the Sunday Opening Committee. No acknowledgment had been received.

Conciliation Board

From R. W. Young, convener of the Managers' Section, was received a letter communicating the names of managers' nominees for the conciliation board. Five representatives will be appointed by exhibitors at a subsequent meeting. The Secretary said he thought the same members of the C.E.A. might function under the N.A.T.K.E. agreement.

Independents' Section

T. E. Robinson reported that the G.P. Committee had been asked to consider the suggestion made by Coun. Mears that there should be an independents' section of the C.E.A.

H. Newbould hoped Mr. Robinson would speak in support of a committee of independents being formed. Such a committee might meet on the evening before each General Council meeting and review the items down for discussion. At present the independents had no machinery to co-ordinate their efforts. If a committee was formed, it could discuss subjects which concerned independents without outside interference and select speakers for the General Council meeting. Only by such means could progress be made.

The Secretary: What it amounts to is organised lobbying.

A suggestion was made that a communication should be addressed to the independent members of all branches. There were several subjects that concerned them, including Christmas Day closing, Entertainment Tax, Sunday opening and film rentals.

W. Miller: These are topics for the General Council and not only for independent exhibitors. Their chief worry is film rentals.

Another comment was that circuits made their plans and reached their decisions before G.C. met. Independents, on the other hand, were always at "sixes and sevens," and consequently could never speak with a united voice. Only by chance did they arrive at a common policy.

"I do not think it is up to the G.P. Committee to deal with any matter that concerns the whole of the membership and not just a section," remarked Mr. Miller.

A. Snape: If there was a definite cleavage of opinion between circuits and independents, surely facilities would be provided for independents to meet, rather than that a break should occur.

The Secretary mentioned that Coun. Mears had been invited to attend a meeting of the branch.

Branch Deficit

A. Snape (hon. treasurer) reported that there would be a deficiency in the branch accounts for the year, probably £80. The Secretary remarked that when the branch received the benefit of increased subscriptions, which would not be until next year—if the annual meeting approved the revision—it might be expected the branch finances should straighten themselves out. Most likely other branches would have deficiencies owing to expenses incurred in connection with the formation of managers' sections.

It was decided to ask C.E.A. headquarters for a grant.

Mr. Snape added: If we had a lot of funds they would belong to London. Therefore, if there is a deficiency London should accept responsibility for it."

Disappointing Takings

It was reported that receipts of kinemas in this area on Boxing Day were substantially below the average of previous years. This was attributed to Christmas Day closing. One exhibitor said he had never before known the takings on a New Year's Day to exceed those of Boxing Day.

M-G-M's current Trade show in the provinces, THE SECRET HEART, stars June Allyson, Robert Sterling, Claudette Colbert and Walter Pidgeon

Others said Boxing Day admissions were always disappointing when Christmas Day fell on a Wednesday.

Complaint was made of Christmas Day closing having been decided upon without exhibitors being consulted. Other views:—

"Having accepted the national agreement, I don't see what we can do; we ought never to have allowed Christmas Day opening to go."

"We need someone to fight our battles, not give away our armour."

S.O. Surprises

A. W. Rifkin reported on the Sunday opening position at Hyde. For the second time, the Council had refused to apply for a draft order. Evidently, there were "little Fuehrers" on the Council who did not want to give the 40,000 people of this town the right to express their opinions. They seemed definite in wanting to keep kinemas closed on Sundays.

The subject could not be reopened for six months.

Conditions at Radcliffe also caused indignation. It was stated that following a town's meeting, a petition for a poll was presented to the Town Clerk. The Town Council, however, at an emergency meeting, decided not to grant permission for a poll.

"Candidly," said Mr. Robinson, "I should have said they could not refuse a poll. I do not think a council can constitutionally refuse a poll if it is supported by 100 electors."

Hail and Farewell

The meeting expressed its good wishes to A. W. Rifkin (A.B.C. supervisor), who is about to take up duties in Yorkshire; he was cordially thanked for his services to the branch during the last 15 months.

Mr. Robinson: It is almost a case of "hail and farewell."

Thanks to Chairman

R. W. Fox received the thanks of the meeting for his leadership of the branch during the past year.

Annual Meeting

The annual general meeting of the branch will be held at Manchester on January 29.

At Wotton-under-Edge, Gloucestershire, on February 5, the Picture House, with club premises and a dwelling-house adjoining, are to be sold by auction.

C.E.A. PRESIDENT HOPEFUL OF TAX RELIEF

Exhibitors Face Ever-Increasing Expenses

THE difficulties attendant on the altered value of the pound bore heavily on exhibitors who tried to recoup themselves for ever-increasing expenses, said F. A. Prior, president of the C.E.A., at a luncheon of the Leicestershire branch on Wednesday last week.

The "iniquitous" entertainment tax resulted in 90 per cent. of the small sums added for admission prices being taken by the revenue authorities, he said.

At the same time, he held out some hope of adjustment in consequence of negotiations now taking place.

A. W. Black was presented by J. H. Potter, on behalf of members, with a silver cigarette case in recognition of his services as chairman of the branch from 1941 to 1946.

Among other speakers were G. H. Scarborough, a past president, J. H. Potter, and Mrs. A. W. Black, who responded to the toast of "The Ladies."

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NOT THE ROOT OF ALL EVIL

Manager Defends Kinema

A suggestion that the kinema is responsible for juvenile delinquency was repudiated by L. K. Crowther, a local kinema manager, at Accrington Rotary Club on January 16.

He was supported by B. Johnson, headmaster of Accrington Grammar School, who said many criticisms of the kinema were unfair and exaggerated the possible harmful effects of films. There were plenty of other encouragements to children who might be predisposed to evil.

North Wales C.E.A. Meets

North Wales section of the North Western branch, C.E.A., held its tenth annual general meeting at Mold, on Tuesday.

Prior to the meeting, G.F.D. held a Trade show of "Hungry Hill" at the Savoy, and entertained exhibitors to luncheon at the Black Lion Hotel. Chairman for the past year has been E. H. James (Llanrwst).

S.E. Lancs Nominees

South and East Lancashire C.E.A. reports the following changes of nominees: Ritz, Farnworth, Miss A. Barford (ex F. Cockerill); Central Hall, Blackburn, G. Gruby (ex T. Sharples); Grand, Burnley, C. Berry (ex G. Gruby); Imperial, Burnley, T. Whiteley (ex C. Berry).

The conversion of the old King's Hall Kinema, Corporation Street, Birmingham, into a permanent Trade exhibition hall has been completed.

COMPLETE TEXT OF C.E.A. FILMS ACT DOCUMENT

Quota of Not More Than 10 Per Cent. for Independents in Competitive Situations

RESTRICT EXPANSION OF THE MAJOR COMBINES

HERE is the full text of the C.E.A. report and recommendations on the Films Act. It was sent to the Board of Trade a week ago after the approval of the General Council. The document is in the form of a letter to the President, signed by W. R. Fuller, the general secretary.

Prominent among the suggestions submitted is an appeal that quota should be fixed on numbers rather than on footage. It is also requested that quota on shorts should be reduced or abolished.

The C.E.A. makes it plain that it is in favour of encouraging the production of British films by the U.S. renters.

This is the full text:—

(*a*) We thank you for your invitation of September 5 to submit observations for consideration in the new legislation to follow the Cinematograph Films Act of 1938.

(*b*) Our observations presuppose two possibilities:—

1. Permanent measures freezing the undertakings already given by the three major vertically integrated combines.

2. The new legislation will in the main continue the general framework of the existing Cinematograph Films Act.

Our observations will therefore largely deal with the position in which the independent exhibitor finds himself. In addition, we beg to ask that the three major vertically integrated combines be restricted from further expansion of any other activities within the Industry not included in the undertakings given under (*b*) 1.

Lower Quota for Independents

(*c*) The position facing him where he is in competition with the major circuits while he is under the obligation to show the same percentage of British films is extremely unsatisfactory and recent developments make the independent position much worse. Every facility is available for the circuits to produce British films within the limits of present studio capacity and they can with every justification expect to be allowed to exhaust to the fullest extent the possibilities of their own films before making them available to independents.

The recently appointed Independent Board will enable a number of British producers, hitherto independent, to group themselves together and obtain a showing of the best of their product by the major circuits. As a result, major circuits may be observing a quota of British films as high as 25 per cent. if the British films are available in sufficient numbers.

Independent exhibitors may well ask where are they to look for British films. Nor do they regard the present position as satisfactory that about a thousand exhibitors are defaulting annually through inability to obtain a sufficient number of British films under present conditions. We therefore suggest that there should be a differentiation in quota in favour of independents in competitive situations. We suggest that where an independent kinema is in competition with two other kinemas in a barring area, his obligation to exhibit British films should be considerably lowered, *e.g.*, on present experience a quota of not more than 10 per. cent. would be the figure.

Renters' Quota

(*d*) We are entirely opposed to the present campaign for the abolition of renters' quota.

If this were abolished we could envisage that a few independent British producers might secure, in conjunction with the Independent Board, something of a monopolistic privilege over the remainder of the production for which the production groups associated with the three major circuits do not provide.

In fact, unless renters' quota is continued there is a decided possibility that British production may be limited to three major groups and its ceiling fixed by the capacity of the three major circuits to absorb British pictures. There must obviously be a further group of producers for whom a circuit release is not the first essential for the production of British films. In this group obviously fall the American companies.

Independent exhibitors ought also to be able to book their programmes, both American and British, in the respective proportions with the distributing companies with whom they normally trade. While films on offer are divided annually as to about 450 American and 45 British exhibitors must shop for the major part of their films with the American companies who lately have had very little British quota to offer due to the exigencies of the recent war. Independent exhibitors have to look elsewhere for their British films. Until recently, there were two British distributing companies only renting British films, one of which has been absorbed and the other, according to report, is in process of absorption. On the assumption that this absorption proceeds as contemplated the result will be that to-day British films are in the main distributed by three companies each of which has considerably more American films to distribute than British.

Americans in Britain

(*e*) We asked in a previous report that the monetary quota should be abolished as it had proved to be a failure. We realise that the renters' quota cannot be satisfactorily settled while the present bottleneck of inadequate studio accommodation persists. We would amend our previous request and ask that the renters' quota should be continued and that it should be rearranged upon the American distributors so that an independent exhibitor can obtain a corresponding proportion of British quota when shopping with a particular American distributor.

We are not impressed with the suggestion that we do not want the Americans having any further interest in British production. It is an accepted feature of protective legislation that for instance a patented article should be made in the country in which it is to be sold, and the fact that it is also necessary to protect the British Industry to institute the quota method is no argument for eliminating another method of protection.

One important effect of continuing the renters' quota will be to decrease dollar remittances. At the present time there is a fallacious argument in circulation that as the British quota is increased so will American films be correspondingly displaced and dollars saved. We are at present proving by defaults the limit of this argument. As soon as the quota of British films is increased beyond the capacity of the producers to fulfil, its effect is to increase the number of defaults, and while the market is short of films, so the dollar remittances increase. If, however, the number of British films is increased by roping in the American companies who know everything there is to know about production and have the resources of stars and personnel available, the earnings of all American films will lessen, thereby saving a very large sum in dollars.

As from January 1, 1947, a new situation faces British film production interlocked with other branches of this Industry through withdrawal of Excess Profits Tax and as a result losses in production will need to be paid by those who incur them. It is well known that numbers of British films have been made at costs which cannot possibly be recovered in the British market and recent reliable information asserts that dollars are not flowing except in negligible amounts from U.S.A. to Great Britain.

Ignore Sentimental Objections

It has been asserted that production costs here of films desired to be shown in U.S.A. do not permit of a reduction to a figure which could be profitably recovered in this country. There are one or two British films which disprove this assertion. However, there is a difficult situation confronting British producers who seek admission for their films into U.S.A. In contrast, there is no such difficulty confronting American companies provided the conditions of renters' quota prevent them from producing the cheaper types of production which would not be shown in U.S.A. They can most usefully save dollar remittances by sinking as much as may be required of their revenue earned here by their American films in British production, because the more such British films failed to recover in this country the greater the incentive to a wide distribution in U.S.A. Sentimental objections to making use of American companies to secure a worldwide distribution of British films can be ignored while British films enjoy so limited a distribution in the U.S.A.

We realise that development of British production on the foregoing lines waits on the removal of the studio bottleneck, and if, when that happens, British films are meeting ever-greater success in U.S.A. an additional source of British production cannot fail to save further dollars and add to the general prosperity of the British production Industry.

Method of Fixing Quota

(*f*) A schedule of exhibitors' quota which cannot be less than 15 per cent. which rises irrespective of whether films are available or not is unsatisfactory. We think that the time has come when the quota should be fixed from year to year after consultation with the Cinematograph Films Council having regard to the British production which is available.

We emphasise that the production should be available because producers are an optimistic body. The percentage under which we work at present is an example of reliance upon the producers' optimism and disregard of our advice.

Numbers Instead of Footage

(*g*) The present relation between renters' and exhibitors' quota originated on an equal footage basis. If this method is to continue we fail to see why a British film should count as double and treble quota for a renter and only once for an exhibitor. It may be considered that the time has come when the footage basis should be dropped and the percentage calculated on numbers of films. Administration would be considerably simplified and the amount of exhibitors' quota would be much more readily ascertainable. For instance, if American importations were about 450 and British film production about 45, to quote present-day figures once again, the percentage that exhibitors in competitive areas could reasonably be expected to show is ascertainable at a glance. We ask that footage be abolished and numbers substituted.

Featurettes and Shorts

(*h*) We find the length of featurettes of great convenience as a means of satisfying long quota under the footage method, but quality generally needs to be enormously improved. As the featurette is a product of the footage method we may return to this question later when we know whether footage will continue to be the method. Should the qualifying length of a long film be increased we would ask for the avoidance of another problem. Under normal conditions the present percentage of short quota would be too high and the fact that there has been no material inconvenience has been due to a considerable number of propaganda and documentary films. We find that the public has become very tired of this type of film, save always for the very occasional and outstanding exception. The general tendency should be either to decrease the quota for shorts or abolish it altogether.

Separate Quota Opposed

(*i*) We note in the report of the Cinematograph Films Council in paragraph V, page 3, the suggestion of the institution of first-feature and second-feature exhibitors' quota. The paragraph seems to be directed at a particular group without any evidence to suggest that it is even a reasonable apprehension, and we would regret very much the introduction of two forms of exhibitors' quota as unnecessary, irritating and unworkable in general application. If this suggestion is to receive further consideration we should be prepared to advance further argument in opposition to it.

Expansion of Independents

(*j*) In the event of our anticipation that the present undertakings voluntarily given by the major circuits receiving legislative effect, we beg to ask that independents, who may wish to form themselves into circuits, may expand to a comparable size to the existing major circuits.

Arbitration Machinery

(*k*) At the present time there is voluntary agreement between the principal trading associations to refer to arbitration all trading practices which are the subject of dispute with an independent chairman where necessary. This agreement has worked very well and it would be a very great pity if it ever broke down. For that reason we would ask that the President of the Board of Trade should take power to nominate an arbitrator to arbitrate on these matters, but that the power should only be operative

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The Films Children Require to Keep Them from "A" Shows

MARY FIELD SPEAKS ON PRODUCTION

SPEAKING to the Housing Centre, London, recently, Mary Field defended the film industry against the criticism of those who claimed it had been slow to recognise the possibilities of the film as a means of entertainment and instruction for children, and reported progress made and future plans.

"You must be willing to make films which children will pay to see, otherwise they will get an adult to take them in to see "A" films, said Miss Field.

After describing the difficulties inseparable from making films in this country in the latter part of 1944—lack of technicians, of studios, of facilities to take outdoor shots without interference from authority—Miss Field pointed to the progress made by Children's Entertainment Films. In 1944 and 1945 they made 26 reels of films, she said. In 1946 they had made 64 reels, for 1947 they had 115 reels planned or in working order, and for 1948 there were 65 "nicely ahead."

The Advisory Council with which they worked was getting more and more film-minded, and Children's Entertainment Films had very happy relations with it. "We also have very happy relations with the British Board of Film Censors," added Miss Field.

One of the greatest problems of Children's Entertainment Films was to find anybody who could make good children's films, continued Miss Field. She had found that as filmgoers children were much more logical in their approach than adults, more observant of detail, more acutely critical and very sensitive to beauty of sound and colour.

"They want to see ordinary, sensible children on the screen, the sort of children that they would play with."

Children's Entertainment Films relied chiefly on three groups of opinion, as well as on the Advisory Council, in being guided as to the types of film to make. One was the manager of kinemas, another was a boys' and girls' committees in the Rank theatre clubs (they were very outspoken), and the third the letters which they encouraged the children to write to them on films they had seen.

"We don't do much in the way of documentaries," said Miss Field. "For one thing, the children do not believe the commentaries. But we do make films with a documentary background."

Dennis Morgan and Martha Vickers are co-teamed in the Technicolor musical THE TIME, THE PLACE AND THE GIRL which Warner Bros. is screening for the Cardiff Trade tomorrow (Friday)

Americans to Have 20 p.c. Tax Until 1948

The Republican majority in the U.S. Congress has decided to keep the war-time 20 per cent. theatre admission tax and other war-time excise levies in operation for one year beyond their July 1 expiration date. Peace-time admission tax was 10 per cent.

COUNCILS "NO" TO CIVIC KINEMA IDEA

APPLEBY, the historic little county town of Westmorland, came near to making a new kind of history recently when it toyed with the idea of a municipally owned kinema.

When the Teesdale Cinemas, Ltd., which rents the Market Hall at Appleby, applied to the town council for a reduction in rent, the Markets Committee decided to investigate the possibility of the council owning its own kinema.

However, when the matter came up before the council last week, Ald. Dawson, who is chairman of the county council, objected on principle. The council might well be asked next to go into the drapery business "or something like that!".

The Committee's minutes were referred back.

News Theatre Plans

R. Siddall has submitted plans to the Blackpool Corporation for the erection of news theatre, restaurant and flats on a Promenade site, but the Highways Committee has not passed them as they are not in accordance with the building by-laws.

Bernstein Quiz

Continued from Page 4

types on the child's unconscious mind. The replies to these questions will be interpreted by a psychological adviser.

Analysis and Correlation

The answers to the quiz are broken down by sex, locality and five age groups. Incidentally, these age groups have been brought into line with those used in other similar surveys so that the Bernstein results can be compared with them. To break 20 questions down into about 300 groups means that the various replies have to be placed in one of 6,000 categories in order that a full analysis can be made.

In the past, analysis has taken, in consequence, many months, but fortunately the introduction of mechanical tabulation makes possible a considerable reduction in the time necessary. In addition, it makes it possible to work out cross correlations between various questions.

Thus, it is interesting to examine the answers to the question: "What kind of film do you like best?" made by people who are influenced by a film being in colour and so find out what subjects are most welcome as colour productions.

Again, correlations will be made between the question which asks, "Do you always go to the kinema, or only when there is a film you particularly want to see?" and the two just named. In this way, it will be possible to detect the sort of films which appeal to people who only go when they like the film—that is, people whose preferences make all the difference at the box-office.

COMPLETE TEXT OF C.E.A. DOCUMENT—continued

in the event of the present agreement breaking down.

Legislation for 16-mm.

(*l*) We would suggest that in the new legislation the situation in regard to 16-mm. films be made clear. In the present Act the divisions into long and short on footage apply to 35-mm. films. When reduced to 16-mm. the footage is different.

Co-operative Booking

(*m*) We beg to ask that the principle of co-operative booking may be established in this Trade.

Greater Margin Needed

(*n*) We would point out that under the footage system there is not at the present time a sufficient difference between renters' and exhibitors' quota. The report of the Cinematograph Films Council draws attention (on page 2) to the need for at least 100 feature films to satisfy the present quota requirements. As a matter of fact, the figure of 100 came from the figure which was generally accepted at the commencement of the 1938 Act as the total required to fulfil a 12½ per cent. quota. Even with the qualification that this figure was obviously debatable it should be obvious that 48 features are insufficient to supply a quota of 15 or 17½ per cent. It was always accepted in discussions of the first and the present Films Act that there should always be a margin of production which would save exhibitors from exploitation. Since then owing to the developments amongst a section of exhibitors this danger of exploitation does not arise for those sections as they produce their own films.

While, however, the production of all British films remains at so low a figure the laws of supply and demand will operate and the danger of exploitation becomes greater. For that reason we would ask in the strongest terms possible that the margin between British quota production and exhibition should be increased.

Cinematograph Films Council

(*o*) We think the effectiveness of the Cinematograph Films Council could be increased if the Trade representation were increased and the public representation decreased. This body has evolved some interesting reports, but its main difficulty seems to be its remoteness from the Trade with the result that anything it suggests, in turn, invites reference to the nominating bodies with a view to ascertain how much of the Council's suggestions are practicable. We should welcome an increased representation on behalf of film exhibitors.

If the Cinematograph Films Council is to have the responsibility of fixing quota it should always be borne in mind that all other interests may find a common platform in seeking a larger proportion of the exhibitor's playing time and therefore he should be in a position at least to meet these interests on a parity, leaving the independent members of the Council in the position of the ultimate arbiter.

British Control for British Kinemas

(*p*) We have not yet heard what became of the negotiations with what was termed the "Working Party" instituted by Mr. Dalton as to the introduction of a trustee arrangement to prevent physical control of the British combines being transferred to the United States. Are we correct in our understanding that the control of the British combines remains British solely by voluntary arrangement between the present British controllers and the President of the Board of Trade? If that is the position, may we ask is it intended to give legislative effect to those undertakings, and in that event we would like to repeat the observations which we made to paragraph 2 of the Cinematograph Films Council Committee's recommendations on January 25, 1945.

Quality the Factor for Progress

(*q*) In conclusion, we have the greatest pleasure in paying a tribute to British films which have now attained the position that on quality and attraction they can compete with the best from all parts of the world. Commercially, they have reached the stage that their returns at the box-office can be estimated as a rule at the outset in relation to the quality of the production. Additional props are unnecessary and only make for exploitation of exhibitors, or a lessening of attention to quality. On quality alone will British films continue their triumphal progress.

(*r*) For the independent members of the Association the foregoing report expresses their considered views.

As regards the Associated British Picture Corporation, it concurs with the main body of the report with the exception of (*i*) the suggested restriction on extension of activities in paragraph (*a*) and (*ii*) paragraph (*p*) to which it has previously expressed dissent.

Concerning the Gaumont-British Picture Corporation and Odeon Theatres circuits they will indicate direct to you the points on which they dissent.

B.F.I. Choose "A Circus Story"

The Federated production, "A Circus Story," has been chosen by the British Film Institute for permanent preservation, and Harold Baim has presented a print.

The film has met with great success in U.K. and rights have been asked for by the U.S.A., Sweden, France, Switzerland, Belgium, Greece and Iran.

SCREENWRITERS SUPPORT MONOPOLY REPORT RECOMMENDATIONS

Claims for Protection of Independent Producers and Financing by a Films Bank

SEPARATE QUOTA SCHEME—RENTERS 25 PER CENT.—EXHIBITORS 5 PER CENT.

THE full proposals of the Screenwriters' Association—designed to stimulate British film production, fall into two categories: (a) Protection in the home market, and (b) the American field.

In the introductory notes, the Association points out that there is nothing in the Cinematograph Films Act to enable the British producer to make films with a better chance of making profit than if those Acts did not exist. It states that this country will never have a strong and healthy native film Industry unless the country is prepared to pay for it in the form of a Finance Corporation.

Here are the proposals in detail:—

We propose the adoption of the Separate Quota Scheme.

This scheme was fully argued when the last Cinematograph Films Bill was before Parliament, so we need not go into all its implications now. We shall simply recite that it is based on the proposition that: "No film which is registered for renters' quota shall be available for exhibitors' quota, and *vice-versa.*"

This would recognise Renters' Quota for what it is and always has been, a licence to importers of foreign films to market their foreign films in Britain.

It would likewise recognise Exhibitors' Quota for what it was intended to be but never has been, a measure of protection for British films in the home market.

We suggest that Renters' Quota be stabilised at, say, 25 per cent. This would prevent any danger of the American renters taking too much control over British film production which an ever-rising Renters' Quota would ultimately compel them to take. Perhaps 25 per cent. is too low, taking double-quota and treble-quota into consideration—*e.g.*, if all the American companies made only treble-quota films, they would be fulfilling a 25 per cent. quota by producing only eight British films for every 92 American films imported by them. But, whatever figure might be decided upon, the important thing is the object.

Exhibitors' Quota

As the exhibitors, under the Separate Quota Scheme, would have only the supply of films voluntarily made outside the Renters' Quota from which to fulfil their own compulsory quota, we suggest that Exhibitors' Quota should start at not more than 5 per cent., regulated from year to year in accordance with the supply of Exhibitors' Quota films available.

There are two recommendations in the Monopoly Report which most conveniently come under the head of "Protection in the Home Market," and they are essential to the success of our own proposal under this head. These recommendations are Nos. 7 and 9—dealing with the establishment of a film finance corporation (commonly referred to as a films bank), and the establishment of a renting organisation for the distribution of films made in Britain by independent producers.

We urge that the proposed films bank should never in any circumstances finance the production of a film except under the specific condition that the film should not be registered for Renters' Quota. It would be manifestly absurd to provide finance for films which are made only to enable a renter to import foreign films. The obligation to provide the finance is upon the renter who needs the film, and every such renter is exceedingly well placed to supply all the capital necessary.

Similarly, since the proposed renting organisation would not be formed for the purpose of renting any foreign films, and would, therefore, not require any films registered for Renters' Quota, its activities would be confined to the renting of films registered for Exhibitors' Quota only.

The Monopoly Report contained only one recommendation for directly seeking access to the American market. This was at the end of Recommendation No. 9, already mentioned, which advised the setting up of a renting organisation ". . . eventually extending its activities into the field of overseas marketing . . ."

We strongly support such an organisation, and we urge that it should be established, not "eventually" but at the earliest possible moment. It should be a natural and immediate corollary of the establishment of a renting organisation for independent productions in the home market.

Producers' Chief Problem

Before coming to our most important proposal, we should like to recite the chief problem which faces every British film producer.

In present abnormal conditions, with kinema takings in Britain so exceptionally high and with films in such short supply, it is possible for quite an expensive British film to recoup its cost and make a profit in the home market alone. It is even possible for some American films to take more money in the British market than in their own. But, in normal times, the British market is only about a third as valuable as the American. And, when normal conditions return, it will be impossible to maintain a high standard of technical excellence in British films *unless they can earn a fair amount in the U.S.A., or in some way receive the equivalent.*

There is little likelihood for a considerable time that British films will be able to secure a fair return from the American market, even with the aid of the Renting Organisation in America recommended in the Monopoly Report and already referred to.

We suggest, therefore, that in the interim period, while British producers are still unable to secure a fair return from the U.S.A. market *they should receive its equivalent.*

Our proposal is as follows:—

Government Finance

That the Government should establish a Finance Corporation to purchase the United States rights in all British films offered to it. A condition of such purchase should be that no film so purchased should be then, or any time thereafter, registered for Renters' Quota. The producers of all British films in this category should be entitled to claim the purchase price as a matter of right. *The purchase price should be equal in every case to one-third of the total gross bookings of the film concerned derived from its distribution in the United Kingdom*, and such purchase price should be paid as an advance but unreturnable payment in respect of the profit (if any) derived from the distribution of the film in the United States by the Renting Organisation formed for that purpose (in accordance with the recommendation of the Monopoly Report). This advance should be paid to the producers of all films within the category mentioned, without regard to the suitability of any film for the United States market, and even if the film for which the advance is made is never marketed in the United States.

Two points might be emphasised: First, that the advance would not be returnable; second, that the *cost* of any British film within the scheme would be entirely immaterial (provided only that it fulfilled the conditions as to labour costs mentioned later).

The only films we are concerned with are those which will never be made unless their production is *encouraged.*

Amplification of these Proposals

If our proposals were adopted, the Finance Corporation might recover the whole of its advance in some few cases; in other cases it might recover a part; in many cases it would recover nothing. We recommend the advance, not as an orthodox financial advance, but as a virtual subsidy. We recommend it as a means of making up to producers (those who are not just making films to satisfy the compulsory Renters' Quota) the money which they would receive from the United States market if British Films were able to enjoy anything like as fair a return from the American market as Hollywood films enjoy from the British market.

In the first year it is unlikely that more than twenty films would be made within the category concerned. These films, even with a genuinely protected home market, would not in normal conditions be likely to gross more than £2,000,000. The advance by the Finance Corporation would, therefore, amount to not more than about £650,000. Part of this sum might be recovered from the United States market—as much as half, perhaps, but even if not a cent were recovered it would still be worth while.

Stimulate Rising Output

We believe that our scheme would stimulate a gradually rising output from year to year, so that in the tenth year we should have a solid industry producing as many as 140 to 160 films for Exhibitors' Quota only. In addition, we should have perhaps 60 or 70 Renters' Quota films, depending upon the percentage fixed for Renters' Quota, the proportion being made as double and treble quota, and the number of American films then being imported.

On the basis of the figures we have given (resulting in 140 to 160 Exhibitors' Quota films in the tenth year), the total cost to the country for the whole ten years' period would be twenty to twenty-five million pounds. A small price to pay, surely, for the creation of an Industry of such far-reaching importance.

We need hardly point out that the expense involved would be an *internal* expense in pounds sterling, whereas the return, however small, would be in dollars.

Let us now stress one of our most important points: The advance by the finance corporation would differ from most subsidies or near-subsidies in being based, not on the cost of any film concerned, but on its performance—on its commercial merits in the British market.

In the main, however, the proposed advance would merely make the important difference between loss and profit on good economically made British films, and would prevent a good economical producer from not losing too much if his expectations turned out to be not wholly justified.

A British M.P.A.

To ensure that box-office appeal should not be the sole yard-stick, we propose that the producer of any film in the category concerned, if such film is considered to be of outstanding cultural, artistic or prestige value, should be awarded a special grant. The composition of the adjudicating committee should not be difficult to decide, and the amount of the grant should vary with the circumstances. We are already taking steps for the formation of a Motion Picture Academy in Britain on similar lines to the one in America, and such a body would probably be the most suitable for this purpose.

The conditions governing the making of films outside the Renters' Quota (that is, for films registered for Exhibitors' Quota) should be exactly the same as those governing the making of films for renters' quota. This applies particularly to labour costs, and would mean that some of the films in the Exhibitors' Quota category would be available to the exhibitor as single-quota, while others would be double-quota or treble-quota. This must be considered in fixing the percentage of Exhibitors' Quota. For instance, if all the films registered for Exhibitors' Quota were in the treble-quota class, a 15 per cent. quota would be the equivalent in numbers of a 5 per cent. quota. In fact, it would be less than that, as quota is fixed on footage and not on numbers of films, and the more expensive films (qualifying for treble quota) are usually much longer than the less expensive.

As to the status of films registered for Renters' Quota: these constitute, let us repeat, a licence whereby renters are allowed to import foreign films, and, being recognised as no more than that, would not be eligible as Exhibitors' Quota. Nevertheless, they would be of *some* quota value to the exhibitor, in that he would not have to find Exhibitors' Quota films to set against them. Apart from this small advantage, the exhibitor would book them exactly as if they were foreign films.

The Combines

It is possible, even probable, that the various producers in the Rank organisation might make more British films than the Rank distributing companies needed to fulfil their Renters' Quota against the American films they distributed. Indeed, such films would be needed to fulfil Exhibitors' Quota in the Rank kinemas; the same applies to the A.B.P.C.-Warner Bros. organisation.

Such additional films would, of course, be eligible for Exhibitors' Quota, and would also be eligible, if their producers should so desire, for distribution in the American market by the organisation proposed in the Monopoly Report, and therefore for the advance payment under the second of our proposals.

It might be objected that Mr. Rank would tend to register for Exhibitors' Quota only those films rejected by his own renting organisation in the United States. We see no reason why he should not be permitted to do this. Those producers who still continue to produce for him are entitled to be recompensed for lack of a fair American market.

But our proposals are not primarily intended to assist the producers in the Rank organisation, or any other vertically integrated combine, or producers making films for the American companies. Please note that we do not wish to *prevent* British producers from making films for any of these combines or companies. We merely wish to give British producers a reliable alternative, and to encourage the production of British films outside the sources mentioned.

In America the film Industry is the right way up; it is controlled by the producers, tapering down through the renters to the exhibitors. In Britain, the pyramid is inverted, with the renters and exhibitors in control, the strongest renters being the importers of American films (including the Rank organisation) and the strongest exhibitors being the two large circuits.

Our proposals are intended, among other things, to turn the pyramid right-side-up.

British Lion salesmen from all parts of the United Kingdom at the company's convention opened by Sir Arthur Jarratt last week-end

British Lion Sales Force Comes to Town

"PEAK YEAR" TALKS AT CONVENTION

DELEGATES from British Lion's branches throughout the United Kingdom attended the company's sales conference held in London on Friday and Saturday in last week.

Packing as much as possible into the time provided, the branch managers and salesmen, together with head office executives, started the convention early on Friday morning, when at 8.45 they saw the George King production, "A Shop At Sly Corner," British Lion's first British picture of the year and one about which everyone present waxed hugely enthusiastic.

Delegates then adjourned to Kettners Restaurant, Romilly Street, where the conference proper was opened by Sir Arthur Jarratt—deputy chairman and managing director—who outlined the programme for 1947.

Afterwards, S. A. Myers, assistant managing director, addressed the conference at length and outlined the selling policy for the season.

This year represents a peak year in British Lion history, the company having for distribution a larger number of top-grade British pictures together with a greater amount of de luxe Republic product than ever before in the company's history. Consequently, Mr. Myers had considerable detail and instructions to convey to the delegates.

Lunch at one o'clock was attended by Hugh Quennell, Harold Boxall, Sir David Cunynghame, J. C. Jackson and Leslie Mitchell.

Sales discussions were resumed at 2.30 and continued until the evening, during which time far-reaching talks on every aspect of the company's operations were held. Ben Rose, assistant sales manager, addressed the conference at the beginning of the afternoon session.

Saturday, too, was a busy day—especially for Mr. Myers, who personally interviewed the branch managers with their salesmen.

Renown Acquires Entire P.R.C. 1940-41 Output for Reissue

THE entire 1940-41 output from Producers' Releasing Corporation has been acquired for reissue by Renown. The deal, regarded as one of the biggest to be concluded by an independent renting company, involves approximately 30 films.

James G. Minter, managing director of Renown, is confident that this product will be of considerable value to exhibitors—specially as the Trade is threatened with a reduction in the number of new American films for 1947.

Trade show and release dates for the entire group are to be fixed shortly.

The films cover a wide field in story material and feature front-rank stars such as Alan Ladd, Buster Crabbe, James Dunn, Bela Lugosi, and Kane Richmond.

"Candy" for G.-B.

"Candy's Calendar," Exclusive's first release for 1947, is being shown by the Gaumont-British circuit on February 3 with "The Kid from Brooklyn."

"Candy's Calendar," produced by Horace Shepherd, features a wise 20-year-old cat, who tells the story of his life in an unusual manner.

The Metro-Goldwyn-Mayer film formerly entitled "To Kiss and To Keep" has been changed to "Living in a Big Way."

VENICE FILM FAIR IN AUGUST

50 Per Cent. to be World Premieres

THE eighth international exposition of kinema art at Venice will take place this year during August and September.

Eighteen days will be given over to the presentation of films of all nations. At least half the number of films shown at the festival must be those never before screened, so that 50 per cent. of the exposition will consist of world premières. The remainder must have been made during the 12 months preceding the festival, and must not have been shown in public outside the country of their origin.

There will be an international prize for the best film shown for the first time in Venice, and seven international prizes for other categories—feature films, long documentaries, shorts and cartoons.

Special sections will be reserved for educational films and scientific subjects, and this year a special place will also be given to substandard productions, at present occupying an important place in Italian film plans.

Palace, Burnley, Reopened

The Palace, Burnley, reopened as a kinema with "Theirs is the Glory," on Monday last week.

Among those present were the Mayor and Mayoress of Burnley, members of the Town Council and prominent officials and townspeople. S. H. Marks (a director of the Palace Theatre), I. Cohen (general manager of Marks Cinemas), C. A. Stoddart (manager of the theatre), and B. Paxton-White (General Film Distributors) greeted the Mayoral party.

Men of Burnley who fought at Arnhem were guests of the management.

On behalf of the management, Councillor Duckworth, of Colne, handed to the Mayor a cheque for 20 guineas for the Airborne Force Security Fund.

G.-B. Circuit Deal for Three U.A. Films

An important circuit deal has been concluded by United Artists with Gaumont-British for three important pictures.

They are Hunt Stromberg's "The Strange Woman," starring Hedy Lamarr, Louis Hayward and George Sanders, which will be generally released on February 17; Howard Hughes' "The Outlaw," in its sixth week at the London Pavilion, and which will be released on February 24, and Hunt Stromberg's "Young Widow."

"Young Widow" is due for an early presentation in the West End, and the release date for Gaumont-British will be fixed later. This picture stars Jane Russell, star of "The Outlaw."

Muriel Pavlow who is co-featured with Derek Farr, in George King's film version of the Edward Percy stage success, THE SHOP AT SLY CORNER, the current British Lion Trade show in the Provinces

Obituary

John Hodson of Liverpool

JOHN (JACK) HODSON, who had been manager of the Winter Gardens kinema, Waterloo, near Liverpool, since 1938, died on January 13. At one time he was in partnership with J. Goddard (now on the sales staff of M-G-M, Liverpool) under the title of Hodson and Goddard, film renters, in Manchester Street; this business was wound up 25 years ago. He later became branch manager for Ideal Films and Gaumont-Ideal.

Members of the Trade who attended the funeral at Ford Cemetery on Friday were:—G. Dudley West (secretary, N.W. branch, C.E.A.), J. Goddard (M-G-M), W. J. McAree (J. F. Wood circuit), A. Sydney (Sydney Film Service), J. Lewis (Warners), J. Edwards (Pathé Pictures), H. Nisbet (Paramount), Bert Smith (chief projectionist, Mayfair kinema), S. Eaton (Curzon), Victor Marmion (G.F.D.), R. Arnold (Fox) and Bert Blackburn (Fox).

Ernest Grant

Ernest Grant, manager of the Ritz Cinema, Stockport, died a few days ago, at the age of 66 years. He had been in the service of A.B.C. since the formation of the company 18 years ago and after holding managerial positions in various parts of the country, came to Stockport in 1940.

"29 Acacia Avenue" Banned in Ulster

The banning of Columbia's "29 Acacia Avenue" at Londonderry has not yet spurred the Trade to action to counter the campaign against it, but as the C.E.A. will be meeting within a week the matter will be raised then. It is understood that the scrutiny of films, both at Londonderry and at other places, is going to be much keener than ever before.

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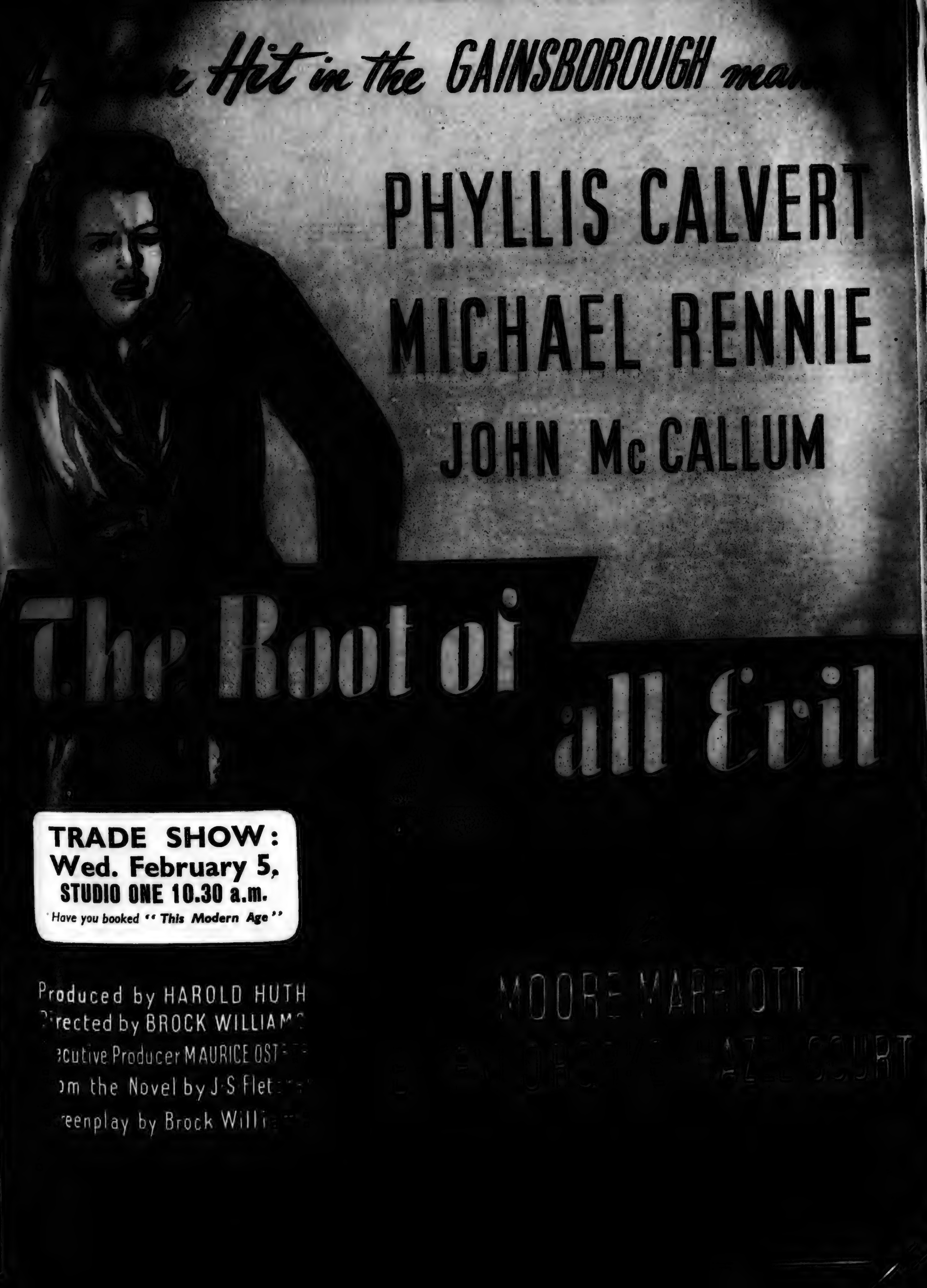


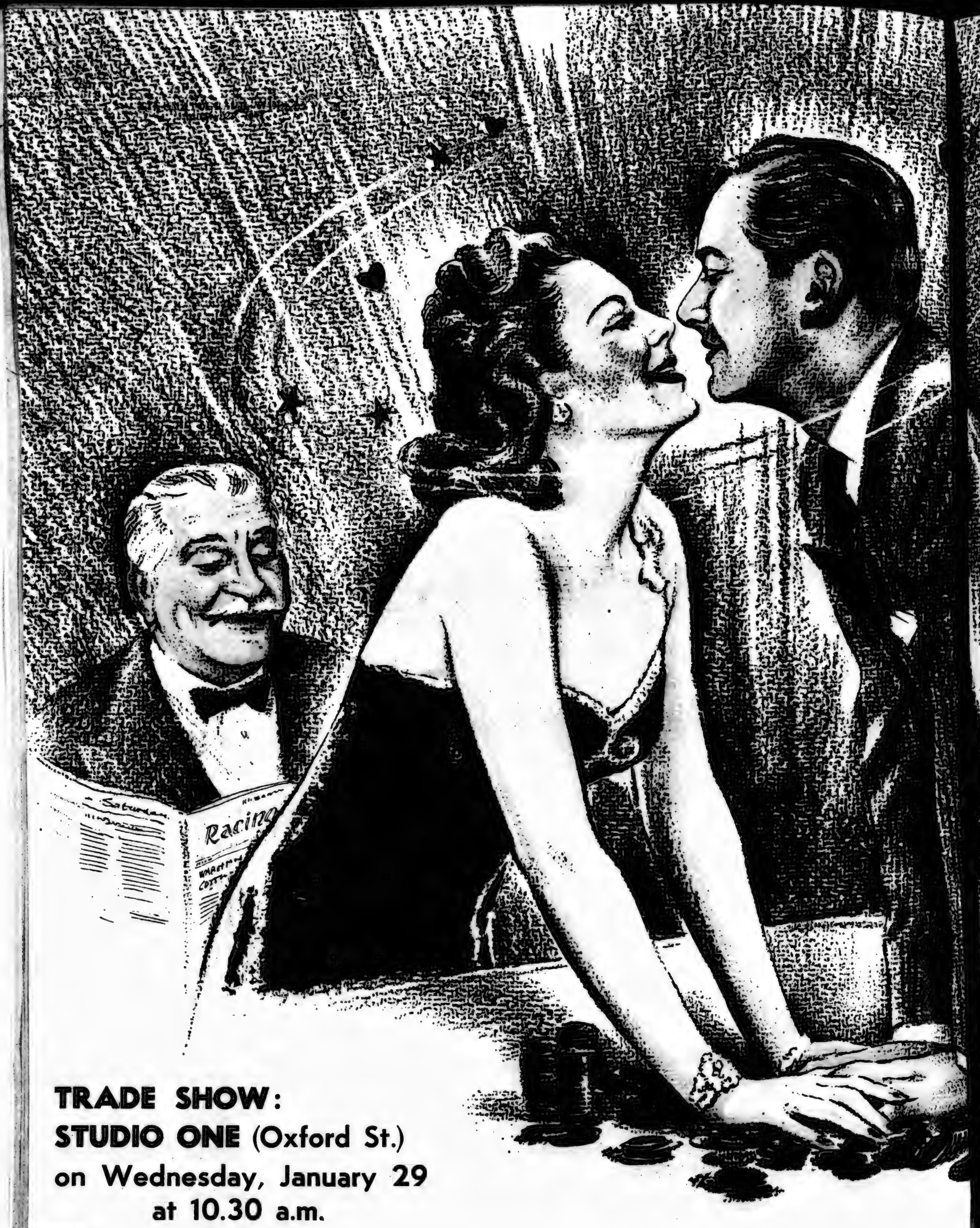
PHYLLIS CALVERT
MICHAEL RENNIE
JOHN McCALLUM

The Root of all Evil

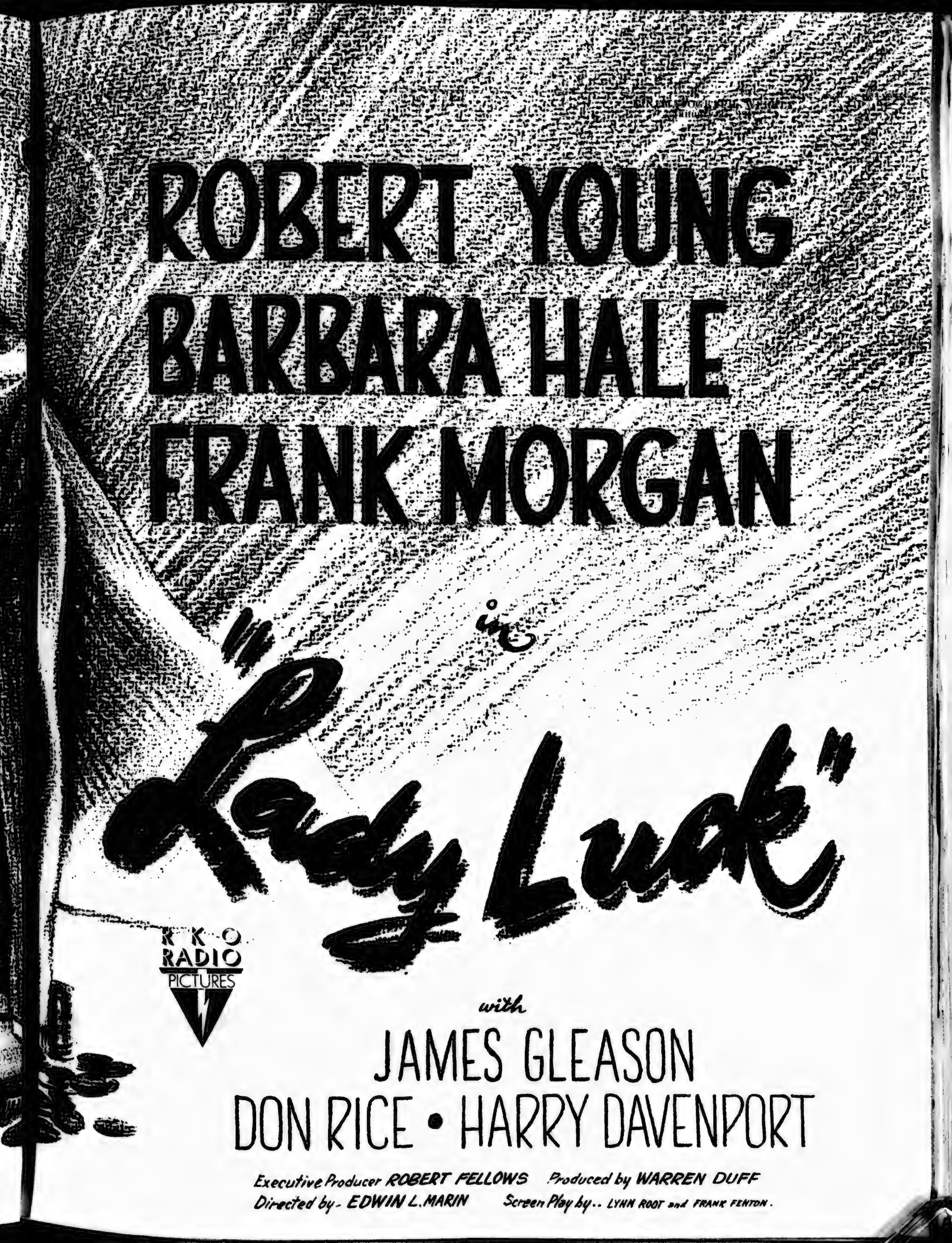
TRADE SHOW:
Wed. February 5,
STUDIO ONE 10.30 a.m.
Have you booked "This Modern Age"

MOORE MARRIOTT
[illegible] HAZEL COURT

Produced by HAROLD HUTH
Directed by BROCK WILLIAMS
Executive Producer MAURICE OSTRER
From the Novel by J. S. Fletcher
Screenplay by Brock Williams



TRADE SHOW:
STUDIO ONE (Oxford St.)
on Wednesday, January 29
at 10.30 a.m.



ROBERT YOUNG
BARBARA HALE
FRANK MORGAN

in

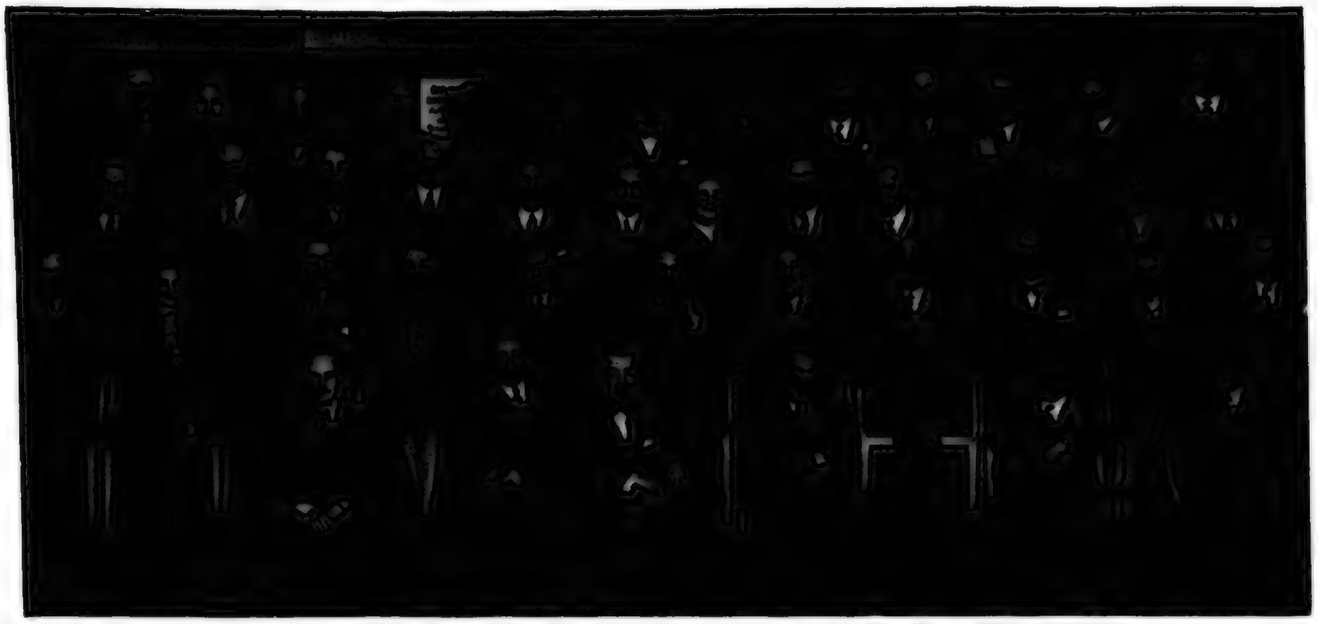
"Lady Luck"

RKO RADIO PICTURES

with

JAMES GLEASON
DON RICE • HARRY DAVENPORT

Executive Producer ROBERT FELLOWS Produced by WARREN DUFF
Directed by - EDWIN L. MARIN Screen Play by.. LYNN ROOT and FRANK FENTON.



A.B.C. Scottish managers with friends at their first post-war social, held at the Regal Cafe, Glasgow

THE WEEK IN SCOTLAND

Eighty Managers Join in A.B.C. Social Event—Taylor Circuit Luncheon—Showmanship Prize-winners in the News

ONE of the most enjoyable social functions since the war took place at the Regal Café, Glasgow, last Sunday afternoon. when nearly 80 managers of the A.B.C. Scottish circuit and their friends renewed the pre-war social event.

Proceedings started with luncheon, which was presided over by James Hart, of the Grosvenor, the convener of the committee responsible for the arrangements. At the top table were also D. A. Stewart, general manager, and Mrs. Stewart; R. V. Bluer, supervisor for Scotland, and Mrs. Bluer, and R. Ralston, Scottish head office, and Miss Ralston.

Mr. Hart expressed the pleasure of his fellow managers at having Mr. Stewart, Mr. Bluer and Mr. Ralston in the company, and Dave Stewart, in a neat reply, expressed his pleasure at the resumption of this post-war social event.

Much had happened since their last social, and he took the opportunity of thanking every manager for the wonderful assistance they had given the company and himself during the war years.

The company thereafter adjourned and played whist for an hour before participating in a sing-song, to which several managers contributed, including Jack Ramsay, Jack Tennent, John Gallacher, Mr. MacFarlane (Wishaw), Mr. Denby, and Miss Battison.

Jack Ramsay replied to the vote of thanks proposed by Val Bluer.

The whist prizes were distributed after tea by Mrs. Stewart

Thanks were expressed to the committee, Messrs. Hart, C. Lochrie, MacFarlane, D. McLeod. Kane, and Mrs. Findlay, of the Regal Café, by William Kempsell, and replied to by the chairman.

Prize-winners were:—

Whist prizes: Ladies, Mrs. Skinner and Mrs. James Hart; gents, James Dickson (Falkirk), D. McLeod; booby, T. Fair, Mrs. Miller.

Beetle: Mrs. McIntyre; booby, Miss Milne.

Two Lucky Chairs: Mrs. Lochrie, Dan Kennedy.

Special prizes: Mrs. Good, Mr. Stewart (Springburn), Mrs. Usher. Spot prizes: Mr. MacFarlane and Mr. Dickson.

Taylor Circuit Annual

The annual luncheon given by George Taylor to the managers of his circuit was held on Tuesday, January 14, at the North British Station Hotel. Glasgow.

John McMahon, managing director, presided. W. Carruthers and W. Dempsey, of 20th Century-Fox Film Co., Ltd., were also present.

During the course of the luncheon Mr. Carruthers presented to Kenneth B. Parker, manager of the Picture House, Dunoon, a cheque for £25, being the fourth prize in the recent nation-wide exploitation drive held in conjunction with the 20th Century-Fox production, "The House on 92nd Street."

Glasgow Premiere

C. R. Young, assistant publicity manager for Odeon, was on familiar ground last week when he revisited Glasgow, bringing Peter Ustinov, director and co-producer of "School for Secrets," which is having its Scottish première at the Odeon this week, beginning with a show for the Scottish Veterans' Garden City Association funds on Sunday evening.

Mr. Ustinov met the representatives of the Glasgow Press in the Central Hotel and later was at the opening of a radar exhibition, run in conjunction with the film, which was opened by Lord Provost Sir Hector McNeill in the House of Fraser, Buchanan Street.

Showmanship Awards

Scotland has done very well in the showmanship prizes for "The House on 92nd Street." In addition to old friend Walter Hinks, the manager of the Picture House, Dunoon, who won fourth prize, one of the higher-up prizes also went to Oscar Baillie, of the La Scala, Dundee, which was presented last week by A. H. Cuthill, chairman of the Dundee section C.E.A.

Willie McGaw Bereaved

Their many friends in Glasgow heard with deep regret the news last week of the death of Mrs. Willie McGaw. who died last Monday at their home in West Hartlepool.

Though they have both been away from Glasgow for many years, Mr. and Mrs. McGaw are still remembered by their early association with the West of Scotland Electric Cinemas. Mrs. McGaw was in charge for some time of the Charing Cross Electric Theatre, while Willie, then at 55, Argyle Street, later became manager for many years at the Regent Picture House. Subsequently, he was appointed by John Maxwell general manager of A.B.C. in London.

Cary Grant and Ingrid Bergman in Alfred Hitchcock's NOTORIOUS, which RKO-Radio will Trade show in the near future

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BRITISH FILMS WIN SCOTS PRAISE

"Give Both Profit and Pleasure"

LAST week-end, film star Margaret Lockwood had a busy time in Glasgow and Edinburgh on the opening of her good-will tour round Britain in conjunction with Gainsborough Pictures and the National Film Award which she won this year.

Arriving in Glasgow at 7 a.m. off the night train from London, accompanied by Theo. Cowan, she was met on arrival by representatives of the Glasgow Students' Charities Committee.

In the morning she opened the National Film Award Exhibition in Daly's, Sauchiehall Street.

There followed a Press reception at the Central Hotel, where Ritson Bennell, G.-B. supervisor for Scotland, occupied the chair and Lord Provost Sir Hector McNeill and Lady McNeill were among the guests.

After luncheon Mr. Bennell appealed to the Press to support British films in every way. They were more important now than ever and their increasing popularity would be of great advantage to the country. Exhibitors could now show British films with both profit and pleasure. He thanked Miss Lockwood for her ready co-operation in assisting the Glasgow Students' Charity Drive.

Lord Provost Sir Hector McNeill welcomed Miss Lockwood to Glasgow and congratulated her on the success of her British pictures, and for the deep interest she had shown in their charities effort.

Margaret Lockwood, in her reply, expressed her pleasure at being again in Glasgow and especially proud of present-day British films development. She hoped the showing next week of "Hungry Hill" at which Dermott Walsh would be present would be a great success.

In the evening Miss Lockwood had an enthusiastic reception at a personal appearance in the Picture House. Later, she attended the Alhambra pantomime, and finished up a strenuous day by attending a Students' Dance and crowning the "Queen" for Charities Week.

Kinema Ball Sold Out

The 23rd Annual Fancy Dress Kinema Ball on February 6 is already an assured success from the numbers point of view. There has been an unprecedented demand for tickets, and those are now completely sold.

The committee has final arrangements well in hand and President Coxall reports a good response to his prize fund. Over £100 has been contributed by the Trade and the Press.

There will be special classes for kinema employees only for fancy dress costumes, and this should ensure a real colourful evening. All the stars at present in Glasgow will be there for the Grand Parade and prizegiving round about midnight.

Michael Shayne—popular sleuth of fiction—portrayed by Hugh Beaumont, in P.R.C.'s MURDER IS MY BUSINESS to be Trade shown by Pathe on January 24 at Studio One at 10.45 a.m.

STOP IMPORT OF "HORROR" FILMS

Oldham Asks for Approach to Home Office

OLDHAM (Lancs) Watch Committee have written to the Association of Municipal Corporations asking them to approach the Home Office to prevent the importation of horror films. Copies of the resolution are also to be sent to the Oldham M.P.s.

Permission for the screening at a local kinema of "The Mummy's Curse" and "The House of Frankenstein" was refused, following strong protests against the importation of horror films from America.

The Mayor (Coun. J. Perry) said the two films were not interesting, intelligent or instructive, and Ald. Shepherd considered it a waste of money to import such stuff "and a waste of our time to go to see them."

The Chief Constable, W. E. Schofield, said the Committee was giving the country a lead. Manchester had allowed these films to be shown to adults. Coun. F. Lord moved the resolution in favour of approaching the Association of Municipal Corporations.

British Films Continue Overseas Success

Further evidence of the popularity of British films overseas continues to reach the London head office of Eagle-Lion. A telegram received from the company's representative in Australia reads: "York Theatre, Adelaide, records smashed by 'Seventh Veil.'"

Thorold Dickinson, director of Two Cities' "Men of Two Worlds," has received a telegram of congratulation from Czechoslovakia stating that his film has completed its third successful week at the big Theatre Blanik in Prague.

ON THE SUNDAY OPENING FRONTS

Sheffield Receives Set Back in First Round

STIFF FIGHT AHEAD AT BRISTOL

BEDFORD. — Bedford Watch Committee has been asked by the managers of the Granada, Empire, Plaza and Picturedrome to put in motion the machinery for the continuance of Sunday opening. The Committee has decided that the matter should be decided by the inhabitants.

BRISTOL.—By one vote—48 to 47 —Bristol City Council decided at its meeting last week to apply for an Order for Sunday kinemas. During the discussion, Rev. F. C. Vyvyan Jones declared that two out of every three kinema employees were "dogmatically opposed" to Sunday opening. An amendment by Ald. George Shallard that the churches and the exhibitors should confer to decide on films suitable for Sunday showing, and another amendment by Ald. Sir John Inskip that no application for continued opening be made, were both defeated.

BRIXHAM. — By a narrow majority—1,515 votes for and 1,485 against—Brixham electors decided in favour of Sunday opening at the poll last Saturday.

CHORLEY.—A delegation from the Chorley branch of N.A.T.K.E. was received by the kinema managers of Chorley (Lancs) at the Odeon on Wednesday last under the chairmanship of John Longbottom, resident manager of the Odeon. The Sunday opening clauses of the National Agreement were discussed at considerable length.

CLEETHORPES. — The public meeting in connection with the Council's application for a draft Order for Sunday kinemas is to be held in the Pier Pavilion, Cleethorpes, on January 29.

HALIFAX.—A crowded town's meeting on Sunday kinemas at Halifax on Wednesday of last week voted as follows: For, 673, and against, 1,039. Supporters intend to demand a poll.

HASTINGS. — Hastings Watch Committee has fixed Monday, February 10, for the public meeting to decide the Sunday opening issue.

HYDE.—By 12 votes to 9, Hyde (Cheshire) Town Council decided last week to take no further action on the question of Sunday kinemas.

KEIGHLEY.—Keighley's poll on Sunday opening resulted in a win for the supporters. Voting was: For, 7,392, and against, 4,104.

KIRKBY-IN-ASHFIELD. — The residents upheld the recent town's meeting decision by 208 votes against 22 not to have Sunday kinemas when they went to the poll last week. Those in favour of Sunday opening numbered 434 and those against, 1,096.

LOWESTOFT. — Lowestoft Corporation General Purposes Committee has deferred consideration of a suggestion that the opening time for Sunday kinemas should be 5 p.m. instead of 2 p.m.

LYDD.—Lydd is to continue to have Sunday kinemas. The approval of a recent public meeting has not been challenged and there will be no poll.

MANSFIELD.—A poll on the question of Sunday kinemas will take place at Mansfield on January 30. At the public meeting held last week, 129 voted for Sunday opening and 144 against.

MARLOW.—Only 12 persons voted against Sunday opening at a public meeting held at Marlow (Bucks). V. G. Kibblewhite, chairman of Marlow Urban Council, presiding, said that the decision would be taken as final unless a poll was demanded.

MONMOUTH.—When a suggestion that the Gaumont-British Picture Corporation might be asked to open the Monmouth Picture House on Sundays came before the Monmouth Chamber of Commerce at its annual meeting on Monday of last week, it was decided that it was a matter for the townspeople to decide themselves.

NEWCASTLE - ON - TYNE. — L. Lewis, North-East supervisor for A.B.C., and the Hon. William Westwood, of the E. J. Hinge circuit, had an interview with the Lord Mayor of Newcastle-on-Tyne on the subject of Sunday kinemas. The Lord Mayor told them that by virtue of his office he was unable to take any part in such a controversial matter.

OGMORE AND GARW.—Ogmore and Garw Urban District Council (Glamorgan) on Monday of last week turned down a proposal for Sunday kinemas in the valleys by a majority of seven votes. Prior to the discussion a letter was read from the kinema employees of the area stating that they preferred to spend their Sunday evenings at home.

RADCLIFFE.—Local government electors in the Co-operative Hall, Radcliffe, Lancs, defeated by 383 votes to 90 a resolution that the borough council apply for powers to permit Sunday kinemas. L. C. Fancourt, North-Western controller for Odeon Theatres, on behalf of the Radcliffe Sunday Cinemas Association, presented a petition, bearing 301 signatures, requesting that a poll be held to settle the question. This has been fixed for Wednesday, January 29.

SHEFFIELD.—J. Mardin, president of the Sheffield Trades and Labour Council, who led a batch of speakers in support of a proposal for Sunday kinemas in Sheffield, intends collecting the necessary signatures to demand a poll on the matter. A crowded town's meeting on Friday last defeated a resolution for Sunday opening by 1,478 votes to 678.

Fred MacMurray is teamed with Paulette Goddard in SUDDENLY IT'S SPRING, a matrimonial comedy which Paramount is Trade showing in its private theatre on January 29 at 10.30 a.m. and 2.30 p.m.

WIGAN.—After deferring the S.O. question at its December meeting, the Wigan (Lancs) Watch Committee has decided to report the matter to a special meeting. This meeting will receive representatives of the interests involved.

WOLVERHAMPTON. — A stiff fight is expected to develop over the proposal to have continued Sunday opening at Wolverhampton. The Town Council staged a full discussion early last week, when a recommendation by the Watch Committee that a public meeting should be called on or about February 5 was approved. The meeting of electors may demand a poll.

WORCESTER.—Last Thursday's public meeting decided by 434 votes to 283 in favour of the City Council's proposals for continued Sunday kinemas in Worcester.

Odeon Club Visits Adopted Ship

A party of boys and girls, representing the committee and the membership of the Odeon Club, Kingswood, Bristol, were the guests of Capt. Greenway, Master of the motor vessel *Castle Coombe*, last Saturday.

The party arrived at Bristol Docks at 10.30 a.m., and the visitors were shown over the ship and entertained by the captain and crew.

The visit is a return call for that which was paid to the club by the captain and crew two weeks ago.

The *Castle Coombe* was "adopted" by the club some months ago. Parcels containing small gifts, such as notepaper, pencils, examples of art work and model making were sent by the members. In return, the crew kept up a correspondence with the club and gave interesting accounts of their work and trips.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Apology for Murder (Pathe)—U.S.	**65 min. (A)**	Ann Savage, Hugh Beaumont, Russell Hicks.	Meaty crime melodrama firmly fashioned on "Double Indemnity" lines. Acting and staging good and climax tense.	**Good "thick-ear" (NC).**
Behind the Mask (Pathe)—U.S.	**67 min. (A)**	Kane Richmond, Barbara Reed, George Chandler.	Slap-happy murder mystery comedy melodrama, the latest of "The Shadow" series. Star quite good, and staging adequate, but plot both uneven and extravagant.	**Second for the easily pleased (C).**
Blackie and the Law (Columbia)—U.S.	**68 min. (A)**	Chester Morris, Trudy Marshall, Richard Lane.	Breezy comedy crime melodrama, a brand-new Boston Blackie adventure. Story extravagant, but teamwork good and humour bright.	**Reliable series second (C).**
***Crime Reporter** (Exclusive)—British.	**35 min. (A)**	John Blythe, Jackie Brent, Stan Paskin.	Unpretentious but by no means unexciting British thumbnail "thick-ear" set in London's Soho. Story topical, star's performance sound and climax exciting.	**Good general dramatic fill-up (C).**
Give and Take (Columbia)—U.S.	**63 min. (A)**	Judy Canova, Allen Jenkins, Alan Bridge.	Light-weight cowboy-Indian burlesque. Star hardworking, but story silly.	**Mediocre (C).**
***It's a Grand Old World** (Renown)—British.	**71 min. (U)**	Sandy Powell, Cyril Ritchard, Gina Malo.	Light-hearted comedy farce. Originally reviewed in "Kine." Jan. 21, 1937.	**Reliable reissue for industrial halls (CC).**
King Kong (RKO-Radio)—U.S.	**99 min. (A)**	Fay Wray, Robert Armstrong, Bruce Cabot.	Imaginative and stirring thriller. Originally reviewed in "Kine." April 13, 1933.	**Interesting reissue (NC).**
Lady Luck (RKO-Radio)—U.S.	**99 min. (A)**	Robert Young, Barbara Hale, Frank Morgan.	Chromium-plated romantic comedy drama gaily illustrating the evils of gambling. Characterisation very good, direction resourceful and feminine appeal strong.	**Very good box-office "long-shot" (NC).**
Lion Man, The (Renown)—U.S.	**67 min. (A)**	Jon Hall, Kathleen Burke, Richard Carlyle.	Adventure melodrama adapted from a story by Edgar Rice Burroughs. Plot, dialogue and acting dated, but exploitation angles obvious.	**Highly coloured star-spangled "catch-penny" (C).**
Little Iodine (United Artists)—U.S.	**56 min. (U)**	Jo Ann Marlowe, Lanny Rees, Hobart Cavanaugh.	Indifferent juvenile comedy drama based on an American cartoon strip. Young players clever, but story wishy-washy.	**Village hall "second" (CC).**
Lover Come Back (G.F.D.-Universal)—U.S.	**91 min. (A)**	George Brent, Lucille Ball, Vera Zorina.	Stylishly gowned, but slow-moving marital comedy. Basic situations evergreen, but footage longish.	**Fair average light booking (C).**
Oliver Twist (Renown)—U.S.	**78 min. (A)**	Dickie Moore, William Boyd, Irving Pichel.	Tragic period piece, an adaptation of Dickens' famous story. Originally reviewed in "Kine." May 4, 1933.	**Average reissue for the masses. Nothing to harm youngsters (C).**
***Perchance to Sail** (Exclusive)—British.	**35 min. (U)**	Commentary by J. Blake Dalrymple.	British travelogue, leisurely covering pre-war trip to the Baltic. Subject a trifle hazy, but scenery and photography good.	**Useful quota fill-up (CC).**
Secret of the Whistler (Columbia)—U.S.	**65 min. (A)**	Richard Dix, Leslie Brooks, Mary Currier.	Intriguing murder mystery fresh from the popular "Whistler" stable. Story holding, characterisation good, staging first class.	**Good title and series second (NC).**
Shadowed (Columbia)—U.S.	**69 min. (A)**	Lloyd Corrigan, Anita Louise, Michael Duane.	Dithering, unconvincing comedy crime melodrama. Story weak, acting shoddy and direction laboured.	**Very moderate thriller (NC).**
Susie Steps Out (United Artists)—U.S.	**65 min. (A)**	David Bruce, Cleatus Caldwell, Nita Hunter.	Potted comedy musical introducing yet another teen-age song-bird. Talent, story and presentation indifferent.	**Mediocre (C).**
***Upon Reflection** (Renown)—British.	**37 min. (U)**	Harry Cosker, Patricia St. John.	British quota featurette about the glass industry. Authentic and interesting but human story thin.	**Fair British quota fill-up. (CC).**

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**

*** British Picture.** **† In Colour.**

Review for Showmen

LADY LUCK

RKO-Radio. American (A). Directed by Edwin L. Marin. Featuring Robert Young, Barbara Hale and Frank Morgan. 8,939 feet. Release not fixed.

CHROMIUM - PLATED romantic comedy, comfortably quartered in bizarre Las Vegas. It gaily illustrates the evils of gambling and is admirably served by its top-line stars, Robert Young, Barbara Hale and Frank Morgan, and hand-picked supporting players. Unhampered by point or moral, its generous running time is dedicated solely to the manufacture of slick and smooth light entertainment. It's a sure bet for the women-folk. Very good box-office longshot.

Story.—Larry Scott, an engaging young gambler, meets and falls in love with Mary, pretty granddaughter of William Audrew, last of a long line of incorrigible punters. Mary returns Larry's affection, but refuses to marry him until he promises to give up gambling for good. He does, but on their wedding night at Las Vegas he is drawn into a game to save a small guy who has got out of his depth. Mary thinks the worst and, without giving him a chance to explain, sues for divorce. Grandpa and Larry's pals then trick Mary into trying her luck at roulette. A chip of the old block, she not only turns the tables on them, but invests her winnings in a gambling saloon. As a last resort, Grandpa, now Mary's head poker player, deliberately loses Mary's fortune in a phoney game. Penniless and contrite, Mary learns the truth about Larry's "broken promise" and husband and wife are reconciled.

Acting.—Robert Young makes a manly and likeable Larry, Barbara Hale is a spirited and appealing Mary, and Frank Morgan has the time of his life as Grandpa Audrew. Teddy Hart, brilliant as the little guy, heads an extremely capable supporting cast.

Production.—A colourful prologue gives the play a flying start. The subsequent action is not entirely original, but evergreen old gags are so expertly retold and interlaced with bright new cracks that it is only towards the end that the humour shows signs of flagging.

REVIEWS—continued on page 30

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

What is more sensitive, more possessive, more jealous than a lioness with her cubs ?

* * *

Speaking on behalf of Mrs. Leo and myself, I should say nothing in the world—save only a famous author when his or her brain child is translated to the screen.

* * *

Therefore, the attached tribute from Marjorie Kinnan Rawlings, who wrote "THE YEARLING," almost took my breath away.

* * *

"The film of 'THE YEARLING' seems to me as beautiful a job as I have ever seen, both technically and emotionally. I could wish for all authors as sensitive and satisfying a translation of their work to the screen."

* * *

Remember: THIS IS THE YEAR OF "THE YEARLING."

* * *

All America is saying so now. All Britain will be, soon.

* * *

Meanwhile, next week is the week of "THE SEA OF GRASS," another picture which bears the unmistakable stamp of greatness.

* * *

This remarkable film, 4-starring Spencer Tracy, Katharine Hepburn, Robert Walker and Melvyn Douglas, will be trade shown in London on Wednesday.

Mention of Robert Walker reminds me that this is also the year of "TILL THE CLOUDS ROLL BY," in which he plays *Jerome Kern.*

* * *

Bob, who goes from strength to strength, remarks that he does so "just by being other guys—I hope they don't mind."

* * *

His list of biographical film portraits includes *Corporal Thatcher* in "THIRTY SECONDS OVER TOKYO"; *Private Marion Hargrove* in those famous army epics; *Jerry Kern*; and he is now playing *Johannes Brahms* in "A LOVE STORY."

* * *

My London publicity people are threatening an "unofficial strike."

* * *

They say that, with the present shortage of newsprint, and other raw materials of the advertising industry, it is impossible to do justice to the astronomical cast of "TILL THE CLOUDS ROLL BY."

* * *

They have devised the phrase, "SO MANY STARS THAT WE MUST LIST THEM ALPHABETICALLY!"

* * *

But they're still mumbling about their need of full pages. To which my answer is that we are taking bigger (and better) spaces in national newspapers and magazines than any other film advertiser, as I pointed out to you the other week.

* * *

First time my own people have turned against me for having too many stars !

* * *

Meanwhile, here's a picture of just a couple of them, Van Johnson and Lucille Bremer, which I'm sure you'll agree is worth a whole bottle of vitamin tablets in these cold January days.

YES, Mr. JOSEPH. You've said it all !

* * *

Writing in a New Year symposium on the most popular pictures of 1946, C. S. Joseph, of Birmingham, Managing Director of the Circuit bearing his name, said :—

"I would award the 1946 palm as far as any of my cinemas are concerned to Metro-Goldwyn-Mayer's 'THRILL OF A ROMANCE.' Bob Rigby, my general manager, tells me that the success of this film was due to the following attributes being in good measure: Story, stars, continuity, suspense, music, sport (swimming), comedy, sentiment, scenery and, last but not least, our own publicity. *Personally, I am inclined to think that the real reason for this film's success was that the public liked it !*"

* * *

Thanks, Messrs. Joseph and Rigby. There are two sorts of critics I'll always listen to—Mr. Exhibitor and Mr. and Mrs. Public.

* * *

In the same symposium, Harry Buxton, of Manchester and the Buxton Circuit, wrote :—

"I have no hesitation in saying that the films which did the greatest business on our circuit were 'ANCHORS AWEIGH,' and 'SARATOGA TRUNK,' because both these films were 100 *per cent. entertainment.* The first named undoubtedly owed its popularity and success to its family type of story, to which the whole family, including the children, could be taken. The music in 'ANCHORS AWEIGH' had a universal appeal and we found patrons humming and whistling the tunes as they left the theatre, and in several instances patrons attended the theatre two and even three times before the film ended its six weeks' run at the Gaiety Theatre, Manchester."

* * *

And Arthur Peel, Managing Director, Victory Theatres, Accrington, also made a good choice, and gave good reasons for it.

"The most successful and I believe the best liked film we have played this year was 'THE VALLEY OF DECISION.' You ask why ? First and foremost in my opinion is the star value ; secondly, story value and the ability of the stars to live the parts they are playing."

* * *

Mr. Peel went on to make another interesting point.

* * *

"To quote one or two of the most successful musicals"—he said—"'NAUGHTY MARIETTA,' 'MAYTIME,' 'NEW MOON,' and 'THE GREAT WALTZ'; those films have good stars, beautiful music, brilliant production and direction, and do not depend upon modern jazz tunes with a life of a few weeks."

—Leo

REVIEWS*—*continued from page 28

Even so, the film finishes up a comfortable popular winner. What's more, it's practically certain to be supported by the average feminine fan.

Points of Appeal.—Bright, amusing and human story, very good characterisation, *de luxe* staging, strong feminine angle, intriguing title and popular stars.

LOVER COME BACK

G.F.D.-Universal. American (A). Directed by William A. Seiter. Featuring George Brent, Lucille Ball and Vera Zorina. 8,194 *feet. Release not fixed.*

STYLISHLY gowned, but slow-moving, marital comedy, presenting the 1947 variation of the eternal "what's sauce for the goose is sauce for the gander" theme. It concerns a wide-awake and glamorous dress designer who is not amused by her war correspondent husband's overseas philandering, but cunningly plays a similar game to bring him to heel. It's enacted by a polished and resourceful cast and beautifully mounted, but, even so, its cliches, culminating in time-honoured bedroom farce, begin to pall a bit as it draws to its close. Star and staging values are the best part about it. Fair average light booking.

Story.—Kay Williams, an attractive and brilliant dress designer, is constantly pursued by men while her war correspondent husband, Bill, is abroad, but holds all-comers in check. When the war ends, Kay discovers that Bill has been on very friendly terms with Madeleine Laslo, a camerawoman. She also learns of other amours. Determined to teach Bill a lesson, she encourages the advances of Paul, an artist, J. P. Winthrop, her employer, and Jimmy, a photographer. The ruse works and she gets both Bill and his father, Bill, Sen., going, but everything comes right in the end during a stay at Las Vegas, fashionable and colourful "waiting room" for those about to be divorced.

Acting.—Lucille Ball dresses magnificently and displays spirit as Kay, George Brent keeps his eye on "the ball" as Bill, and Charles Winninger has his moments as the explosive Pa. Vera Zorina, Carl Esmond, Raymond Walburn and Wallace Ford are the most prominent of the rest.

Production.—The staging is every bit as good as the cast, but the farcical plot follows a very familiar course and, in spite of polished, resourceful teamwork, elegant settings and dresses, shows signs of age sometimes before the finale. A chestnut in cellophane, its strongest appeal lies in its wardrobe. This should catch the feminine eye.

Points of Appeal.—Evergreen basic situations, *de luxe* staging, obvious feminine angle, intriguing title, box-office stars.

SECRET OF THE WHISTLER

Columbia. American (A). Directed by George Sherman. Featuring Richard Dix, Leslie Brooks and Mary Currier. 5,987 *feet. Release not fixed.*

CAMEO murder mystery, a smooth runner and fast and exciting finisher from the popular Whistler stable. Obviously inspired by the quotation, "Conscience doth make cowards of us all," it shows how Nemesis finally overtakes an unfaithful husband and his mercenary girl-friend. The actual plot is, perhaps, a trifle theatrical, but the above-average cast keeps it well in check. Glossy technical presentation does the rest. Incidentally, the tense and ironic dénouément carries a whale of a moral. Good title and series "second."

Story.—Ralph, artist, becomes infatuated with Kay Morrel, a beautiful model, but Edith, his wealthy invalid wife, learns of his affair. She determines to leave him out of her will and Ralph, hearing of this, secretly adds poison to her medicine. Edith subsequently dies of heart-failure, but Ralph believes that he killed her, and has her body cremated. Finally, Ralph's conscience gets him down and he strangles Kay, fearing that she knows everything and is about to hand him over to the police. The ironic twist sends him to the chair for a murder he need not have committed.

Acting.—Richard Dix acts with power and conviction as the conscience-stricken Ralph. Leslie Brooks displays sex appeal and a magnificent wardrobe as the mercenary Kay, and Mary Currier makes a dignified and appealing Edith.

Production.—The play, accompanied at regular intervals with words of warning and wisdom by "The Whistler," a shadowy figure who, apparently, knows all the answers, cunningly manipulates its dramatic scenes and, without putting too great a strain on the audience's credulity, briskly builds up to a thrilling and salutory climax. Strong pocket melodrama, as well as a stern lesson to erring husbands, it's good money's worth.

Points of Appeal.—Intriguing and exciting story, good characterisation, elegant staging, good title, obvious series and star values.

LITTLE IODINE

United Artists. American (U). Directed by Reginald Le Borg. Featuring Jo Ann Marlowe, Lanny Rees and Hobart Cavanaugh. 5,041 *feet. Release not fixed.*

INDIFFERENT juvenile comedy drama, based on an American cartoon strip. It describes the dizzy measures taken by a young girl to mend an imaginary rift in the family lute. Jo Ann Marlowe is both clever and natural in the name part, and Lanny Rees, another cute youngster, gives substantial support, but it's all a little too wishy-washy to amuse other than "fourth formers." It fails to tuck in its bib. Village hall "second."

Story.—Little Iodine, small daughter of Henry and Mrs. Tremble, a middle-aged couple, sees her mother in close conversation with Simkins, a Frenchman. Actually, Simkins is teaching Mrs. Tremble French, but Little Iodine rashly assumes that her mother is having an intrigue. She confides in Horace, her boy friend, and the two decide to fight fire with fire and introduce an imaginary woman into Henry's life. The fur then begins to fly and repercussions are wide, but the scandal eventually subsides and Little Iodine lives to start trouble another day.

Acting.—Jo Ann Marlowe acts with amazing confidence as Little Iodine, and Lanny Rees is equally good as Horace, but the adult players are seldom given a chance to shine. It's an unevenly balanced cast.

Production.—There is no denying the cleverness of the young players, but unfortunately their undoubted talents are wasted on a petty, threadbare plot. Little Iodine is, we fear, far more likely to irritate than amuse the average adult picturegoer. We can't see it making much of a hit with the modern child, either. The screen has long passed the age of nursery rhymes and rompers!

Points of Appeal.—Clever child players, homely atmosphere and handy footage.

SUSIE STEPS OUT

United Artists. American (A). Directed by Reginald Le Borg. Featuring David Bruce, Cleatus Caldwell and Nita Hunter. 5,900 *feet. Release not fixed.*

POTTED comedy musical, introducing yet another teen-age song-bird. Nita Hunter, the newly discovered nightingale, displays even more confidence than versatility, but a witless story of trouble in radio advertising circles severely taxes her resources. The supporting cast is in much the same fix. A clumsy mixture of sentiment, slap-stick and boogie-woogie, it makes one hour seem like two. Mediocre.

Story.—Susie, 15-year-old daughter of Pop Roussell, a famed 'cellist, decides to get a job when her father is taken ill. Clara, Susie's elder sister, is loved by Jeffrey Westcott, a crooner, but refuses to name the happy day. By adding a few years to her age, Susie secures an engagement as torch singer. She attracts Mr. Starr, Clara's advertising executive boss, and also makes a hit with Jeffrey. When the truth is revealed, Clara is not too pleased and Mrs. Starr has something to say, but Susie provides a happy ending by giving Mr. Starr an idea for a new advertising set-up.

Acting.—Nita Hunter is a very precocious Susie. Cleatus Caldwell creates a much more favourable impression as Clara, but the rest are a job lot.

Production.—The film goes over such old ground that it is hardly fair to put all the blame for the boredom it creates on to the eager young star and hapless supporting players. The "swinging" of "Drink to Me Only With Thine Eyes" at the start gives a broad hint of the shape of things to come, and unhappily the grisly omen proves to be correct. There is everything to be gained and little to be lost by passing this one up.

Points of Appeal.—Title.

PERCHANCE TO SAIL

Exclusive. British (U). Directed by J. Blake Dalrymple. Commentary by Leo Hunter. 3,200 *feet. Release not fixed.*

PLEASANT British travelogue, leisurely covering a pre-war sailing trip to the Baltic. The hero, an artist, joins the crew as official illustrator, and his experiences provide the agreeable, though hardly exciting, highlights. Adequately photographed and accompanied by cosy commentary, it just manages to make the feature quota grade. Useful fill-up, particularly for family halls.

Production.—The unhurried trip, undertaken on the eve of World War II, includes visits to Cuxhaven, the principal Baltic ports, leading Polish industrial centres and, by way of a change, picturesque farms. Now and again it is possible to see the dark clouds gathering, but, generally speaking, the backward glance is not particularly revealing. It is the hero's and crew's high spirits and the clean, salty environment, rather than its message, that provide most of the interest and entertainment. Photographically and pictorially it is not at all a bad job.

Points of Appeal.—Interesting story angle, good scenery and photography, graceful title and quota ticket.

THE LION MAN

Renown. American (A). Directed by John McCarthy. Featuring Jon Hall, Kathleen Burke and Richard Carlyle. 6,058 *feet. Release not fixed.*

ADVENTURE melodrama, adapted from a story by Edgar Rice Burroughs, Tarzan author. Featuring Jon Hall, the popular Universal star, it's about a young Englishman, protégée of a desert holy-man, who avenges his father's death at the hands of a ruthless Arab chief and, at the same time, rids Northern Africa of marauding terrorists. The plot is a little tired, much of the dialogue is stilted and spectacular thrills are conspicuously few, but its sheik's clothing, although a trifle shoddy, is not without glamour. Highly coloured, star-spangled "catch-penny."

Story.—Sir Ronald Chatham, an English aristocrat, comes to Africa to negotiate a business deal with powerful Sheik Yussef Ab Dhur. He is accompanied by his small son. The treacherous Yussef quickly engineers Chatham's death, but the boy escapes and becomes a disciple of Hassan-El-Dhin, a holy man, whose desert domain is closely guarded by lions. When Junior grows to manhood he is named El Lion and delegated to protect the down-trodden. Eulelah, beautiful daughter of a highly respected chief, loves El Lion, but Yussef, still on the rampage, determines that she shall be his. He tries to discredit El Lion, but is quickly despatched when the two finally meet in mortal combat. El Lion's victory is loudly applauded by Eulelah.

Acting.—Jon Hall has very little to say and even less to do, as El Lion, but Richard Carlyle never minces words as Hassan. Kathleen Burke, cast as Eulelah, is the best of the rest.

Production.—The plot, an artless mixture of parable and serial, with well-disciplined lions

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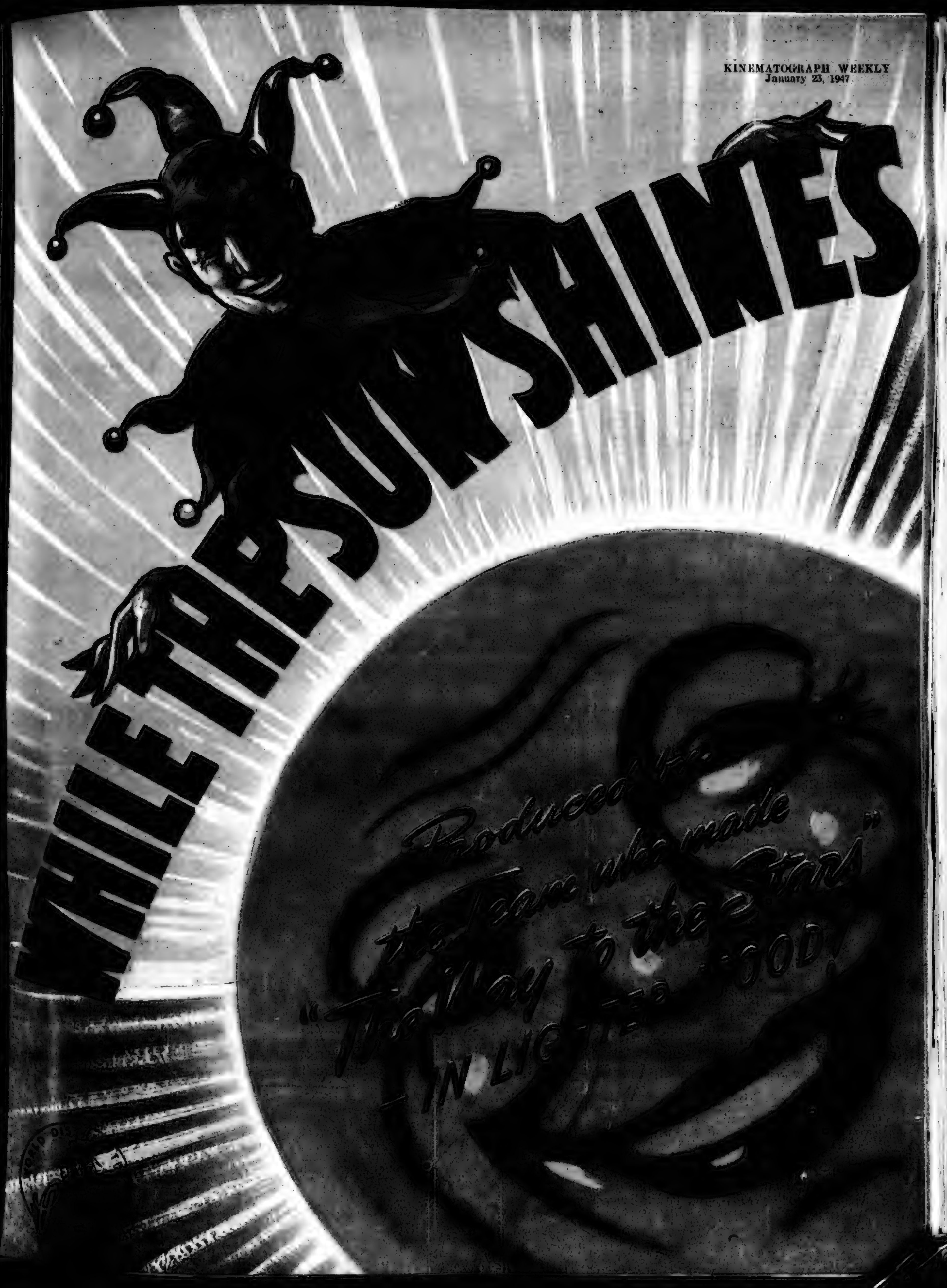
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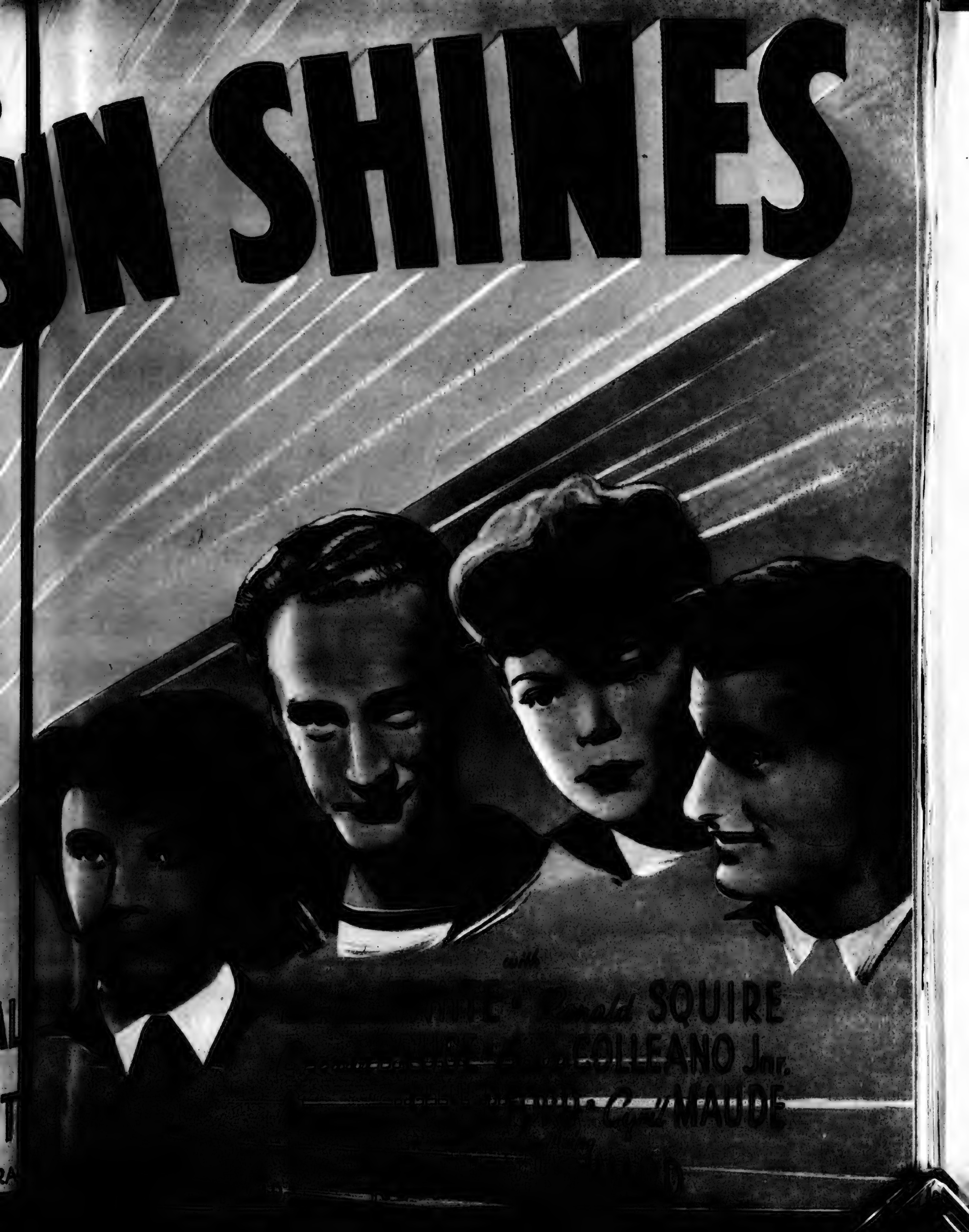
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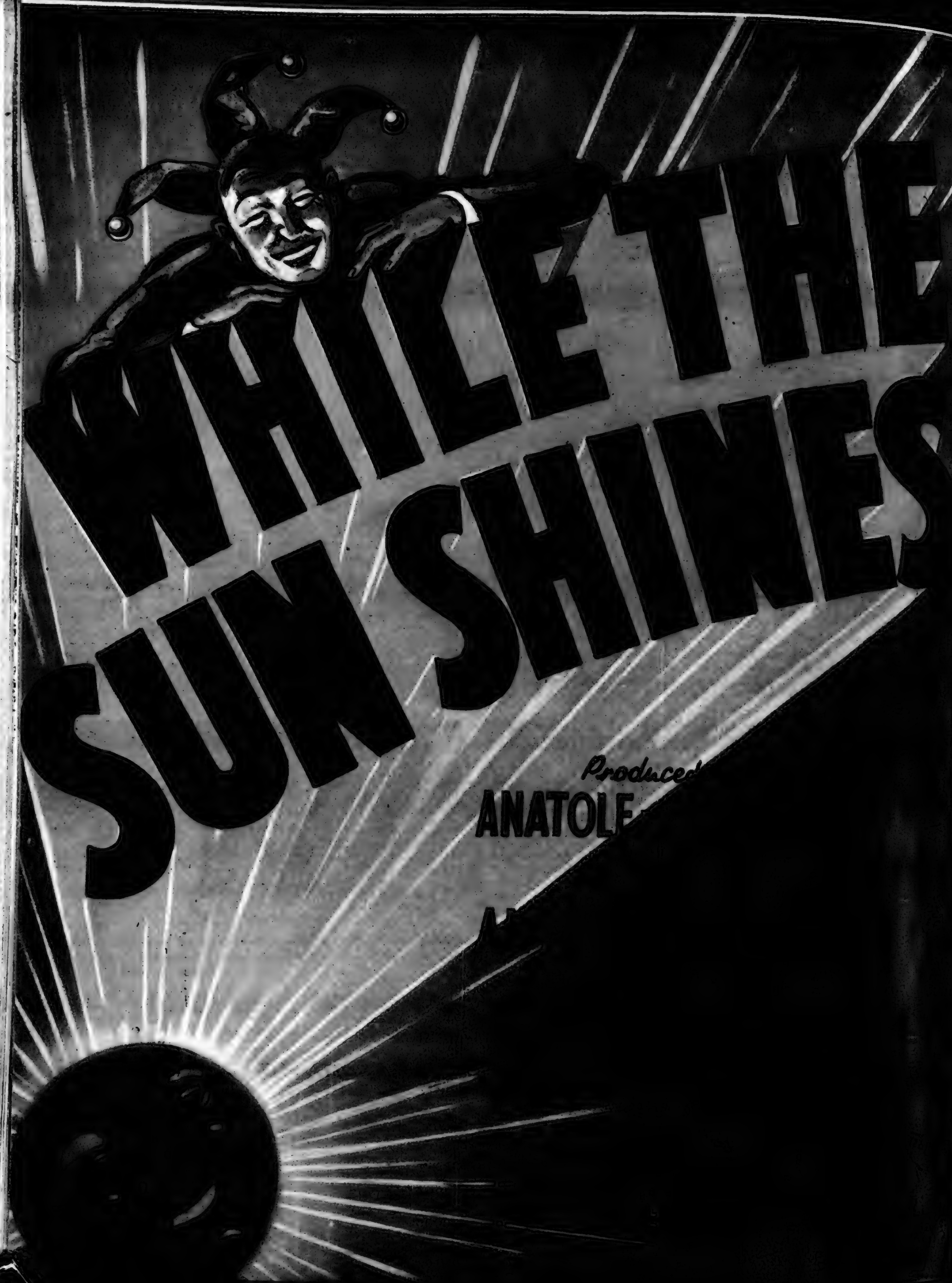
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REVIEWS—continued from page 30

for good measure, is set in the desert, but surprisingly little use is made of its colourful locale. Dated in practically every department, its fate rests almost entirely on its star, title and author values. Vigorously exploited, it may, however, well prove that Barnum was right.

Points of Appeal.—Title, star and obvious exploitation angles.

BLACKIE AND THE LAW

Columbia. American (A). Directed by D. Ross Lederman. Featuring Chester Morris, Trudy Marshall and Richard Lane. 6,294 *feet. Release not fixed.*

BREEZY comedy crime melodrama, a brand new Boston Blackie adventure. It tells how the genial and resourceful ex-cracksman saves himself from a murder rap and lively teamwork and bright dialogue artfully cloak its extravagant clichés. Good fun, if not a hair-raising thriller, it should go down well with the masses and youngsters. The "A" certificate is merely a formality. Reliable series second.

Story.—While Boston Blackie is treating the inmates of a women's penitentiary to a magic show, Dinah Moran, an inmate, escapes. Blackie is blamed by Inspector Farraday, his old enemy. Searching through newspaper files, Blackie discovers that Dinah was once the wife of Jani, a magician, and that she and her husband were involved in a £25,000 robbery. Jani was acquitted, but, although Dinah was sent up, the loot was never found. Blackie interviews Jani and his pretty assistant, Irene, and gathers a few important clues. Later, Jani is murdered and again Blackie is blamed. For a moment, Blackie believes that Dinah was responsible, but a last-minute twist reveals Irene as the killer. She is tricked into confessing and once again Blackie is in the clear.

Acting.—Chester Morris is at the top of his form as the boisterous, quick-witted Blackie. Trudy Marshall and Constance Dowling make a good-looking pair and act with their heads as Irene and Dinah, and Richard Lane stooges effectively as Farraday.

Production.—The crime plot, which allows Boston Blackie to double for magician Jani during the actual stage sequences and get away with it is not particularly plausible, but snappy, tongue-in-the-cheek presentation enables it to drown the majority of its its exuberant absurdities in laughter. Trade show reaction was favourable, and this, coupled with obvious star and series values, should guarantee it a fair share of "the gravy."

Points of Appeal.—Lively plot, exuberant teamwork, strong sense of humour, neat and exciting finale and star, title and series values.

APOLOGY FOR MURDER

Pathé. American (A). Directed by Sam Newfield. Featuring Ann Savage, Hugh Beaumont and Russell Hicks. 5,924 *feet. Release not fixed.*

MEATY crime melodrama firmly fashioned on "Double Indemnity" lines. It sharply illustrates the swift beginning and grisly end to an adulterous association. Its plot is not entirely watertight and there are one or two minor flaws in the characterisation, but action is vigorously maintained, the climax is both salutory and exciting, and the staging more than adequate. It will make the ninepennies and womenfolk sit up. Good "thick-ear."

Story.—Kenny Blake, an alcoholic reporter, and Toni, mercenary wife of Harvey Kirkland, meet accidentally and become more than friendly. Toni wants a divorce and a big money settlement from Harvey, but he refuses to grant her demands. She then conspires with Kenny to bring about Harvey's death. A faked car accident is arranged and Harvey is killed, but the police become suspicious and later charge Craig Jordan, one of Harvey's business associates, with Harvey's murder. Kenny has to cover the case for his paper, and it is not long before he discovers that Toni has transferred her affections from him to Alan Webb, her attorney. There is a quarrel when Kenny shies at sending Craig to the chair, and Toni shoots and mortally wounds him. Kenny fires back, killing Toni and Webb. Before Kenny dies he writes an "I am guilty" story and Craig is freed at the last minute.

Acting.—Ann Savage has no great difficulty in convincing, as the mercenary and utterly worthless Toni, but Hugh Beaumont is less sure of himself as the weak, alcoholic Kenny. Charles D. Brown, Russell Hicks and Pierre Watkin meet all demands in major supporting roles.

Production.—The play is not pretty and neither does it entirely convince, but in spite of occasional lapses it's arresting theatre. Suspense is steadily built up, while the bullet-riddled climax is still further proof that breaking the Commandments does not pay. A woman's picture for all its toughness, it can safely be depended upon to put red corpuscles into the average "double bill."

Points of Appeal.—Powerful story, tense climax, subtle feminine angle, good staging and arresting title.

CRIME REPORTER

Exclusive. British (A). Directed by Ben R. Hart. Featuring John Blythe, Jackie Brent and Stan Paskin. 3,243 *feet. Release not fixed.*

UNPRETENTIOUS but by no means unexciting British thumbnail "thick-ear," set in London's Soho. It covers the crowded adventures and misadventures of a young crime reporter who luckily solves a sensational taxicab murder, thereby furnishing himself with a front-page story. John Blythe, juvenile lead in Noel Coward's "This Happy Breed," plays the hero and also acts as compère and registers in both departments. Atmosphere and photography are good, too. A promising first effort, it is a welcome change from the inevitable rag-tag quota-interest featurette. Good general fill-up.

Production.—The play, based on a recent murder case, forages in London's black-market and wisely arranges for the big scenes and fights to take place outdoors. The honky-tonk sequences are somewhat cramped and few of the supporting players distinguish themselves, but John Blythe does well in the lead and knocks the topical and exciting narrative into shape. With all its teething troubles, the film is a sound job of work. We eagerly await the next in the promising series. In the meantime, the average exhibitor can safely depend upon this to meet immediate quota needs.

Points of Appeal.—Subject, treatment, exploitation angles and quota ticket.

GIVE AND TAKE

Columbia. American (A). Directed by Del Lord. Featuring Judy Canova, Allen Jenkins and Alan Bridge. 5,706 *feet. Release not fixed.*

LIGHTWEIGHT cowboy-Indian musical burlesque. It concerns a dizzy fairground fortune-teller who has to comply with an extravagant clause in her eccentric grandfather's will before she can get her hands on two hundred and fifty thousand dollars. There is, of course, foul work afoot, but it fails to ginger up the lunatic plot. Believe it or not, it's got an "A" certificate! Mediocre.

Story.—Judy McCoy, a carnival fortune-teller, learns that she has inherited a tidy sum from her grandfather. She goes to McCoy's Gulch, a ghost town, to collect, but when she gets there she is told that the town was stolen from the Indians by her late grandfather and that the old boy, now conscience-stricken somewhere up in the clouds, has made it a condition of her inheritance that she returns the town to the Redskins within 24 hours. A clique of twisters, headed by John Richards, a local big-wig, are running a secret gambling saloon at McCoy's Gulch, and they conspire to prevent Judy from complying with the terms of the will. They make out that the place is haunted and the Indians refuse to take over. However, Judy and Len Cummings, her resourceful henchman, finally succeed in paying Richards and his gang back in their own coin and persuading the Indians to accept what is rightfully theirs.

Acting.—Judy Canova dances, sings, impersonates and clowns, but her exuberant versatility fails to cloak the poverty of her part and the story. She definitely has a hard time as Judy. The supporting players find the going equally tough.

Production.—The outdoor extravaganza is decorated with song and touches of the supernatural—grandfather hovers around in spirit form—but neither its boogie-woogie, slapstick, nor ethereal pantomime succeeds in concealing the fact that it's an indifferent two-reeler tediously dragged out to six. It's unlikely to create much of a furore outside of the Middle-West.

Points of Appeal.—Judy Canova.

SHADOWED

Columbia. American (A). Directed by John Sturges. Featuring Anita Louise, Lloyd Corrigan and Michael Duane. 6,233 *feet. Release not fixed.*

DITHERING comedy crime melodrama, unevenly recording the unhappy plight of a respectable citizen, the father of two motherless daughters, who, through fear of reprisals, withholds from the police vital information concerning a particularly juicy murder. If the central character had done the sensible thing at the start there would have been no story, and neither the cast nor the director succeeds in investing the nightmarish nonsense with conviction. It'll take more than this to throw a scare into the cash customers. Very moderate thriller.

Story.—While playing a practise game of golf, Fred Johnson, an agricultural agent, sees Tony, a crook, and Edna, his wife, bury a body in the undergrowth. Edna drops a parcel of counterfeiters' engraving plates and Johnson picks them up. Shortly afterwards Tony finds a golf ball initialled by Johnson, and he then knows that Johnson witnessed the crime. Johnson, who has two motherless daughters, is threatened with reprisals if he talks or refuses to hand over the plates. Ginny, Johnson's younger daughter, and Lester Binkey, her boy friend, fancy themselves as criminologists and, upon reading about the golf course murder, start snooping. They are more of a hindrance than a help to Johnson, but a lucky twist finally gets him out of his jam.

Acting.—Lloyd Corrigan does his best, but fails to achieve the impossible and win sympathy for the jittery Johnson. Helen Koford and Eric Roberts, a couple of resourceful youngsters, are the best of the sorely tried rest.

Production.—The trouble starts when the "hero" holes out in one, lets success go to his head and then slices his ball into the rough. Erratic play brings him in close contact with counterfeiters and murderers and his timidity is responsible for the subsequent flabby and ill-balanced anatomy of fear. It's got the kick of a grasshopper! We'll leave the golf story at that.

Points of Appeal.—Title and cast.

BEHIND THE MASK

Pathé. American (A). Directed by Phil Karlson. Featuring Kane Richmond, Barbara Reed and George Chandler. 6,067 *feet. Release not fixed.*

SLAP-HAPPY murder mystery comedy melodrama. The latest of "The Shadow" series, it's mostly about an amateur sleuth's ding-dong battle with a ruthless and elusive killer. There is very nearly as much by-plot as plot, but its elaborate "Thin Man" trimmings sadly lack spontaneous wit and humour. It's a poor joke and worse thriller. Second for the easily pleased.

Story.—Jeff Mann, a blackmailing columnist, is mysteriously murdered in his office by a person wearing "The Shadow's" costume. Playboy Lamont Cranston, alias "The

REVIEWS—continued on page 37

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period December 4, 1946, to January 4, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered By.	Maker's Name.	Length (feet).	No.
DECEMBER 5.				
Brussels	M-G-M	British Foundation.	1,363	Br./R. 9802
Walcheren	British Foundation.	„	3,314	Br./E. 9807
DECEMBER 6.				
Strike a Note	Warner	Paul Barralet Prods.	1,587	Br./R. 9808
Water Roads	„	British Foundation.	1,505	Br./R. 9809
What Do You Know ?—No. 2.	„	Inspiration Pictures.	1,307	Br./R. 9810
DECEMBER 7.				
The Great Failure]	Film Traders	Publicity Films	3,559	Br./E. 9815
Hausa Village	„	Taurus Film Prods.	1,934	Br./R. 9816
DECEMBER 9.				
Pathway to Fame |	Piccadilly	Michael H. Goodman.	3,050	Br./E. 9818
DECEMBER 11.				
New Pathe Pictorial Nos. 118/130 (Series) :—				
New Pathe Pictorial No. 121.	Pathe	Pathe	841	Br./R. 9819
New Pathe Pictorial No. 122.	„	„	920	Br./R. 9820
DECEMBER 13.				
Texel	British Foundation.	British Foundation.	3,118	Br./E. 9828
Green for Danger	G.F.D.	Independent Prod.	8,173	Br./Tr. 9835
Great Expectations	„	„	10,624	Br./Tr. 9836
DECEMBER 16				
Native Earth	M-G-M	Australian News and Information Bureau.	1,213	Br./E. 9839
Pacific Terminal	„	„	927	Br./E. 9840
Western Gateway	„	„	908	Br./E. 9841
DECEMBER 19.				
What Do You Know ? No. 1.	RKO-Radio	Inspiration Pictures.	1,474	Br./R. 9849
DECEMBER 20.				
A Son is Born	Ealing Dist.	Eric Porter Prods.	7,092	Br./E. 9855
DECEMBER 30.				
New Pathe Pictorial Nos.118/130 (Series) :				
New Pathe Pictorial No. 123.	Pathe	Pathe	808	Br./R. 9873
New Pathe Pictorial No. 124.	„	„	902	Br./R. 9874
JANUARY 2.				
After Six O'clock	Verity Films	N.S.S. Prods.	957	Br./E. 9875
JANUARY 4.				
The Forest Calls	International Film Renters.	Random Prods.	3,300	Br./E. 9876

FOREIGN

Title of Film.	Registered By.	Maker's Name.	Length (feet).	No.
DECEMBER 4.				
Crack Up	RKO-Radio	RKO-Radio	8,408	F. 9793
Lighthouse Keeping	„	Walt Disney	607	F. 9794
Flicker Flashbacks.—No. 7 (2nd Series).	„	Pathe	657	F. 9795
Danny Boy	Pathe	P.R.C.	5,833	F. 9796
Caravan Trail	„	„	5,569	F. 9797
Dark Alibi	„	Monogram	5,522	F. 9798
Gay Cavalier	„	„	5,861	F. 9799
In Fast Company	„	„	5,683	F. 9800
Navajo Trail	„		5,070	F. 9801
DECEMBER 5.				
Fala at Hyde Park	M-G-M	M-G-M	952	F. 9803
Glimpses of California	„	„	854	F. 9804
Henpecked Hoboes	„	„	733	F. 9805
The Horse with the Human Mind.	„	„	701	F. 9806
DECEMBER 6.				
Jan Savitt and His Band	Warner	Warner	812	F. 9811
Pigs in Polka	„	„	727	F. 9812
Musical Memories	„	„	900	F. 9813
Tortoise Wins by a Hare	„	„	698	F. 9814
DECEMBER 7.				
Day of Wrath	Film Traders	Film-Centralen-Palladium.	9,000	F. 9817
DECEMBER 11.				
My Darling Clementine	20th Century-Fox	20th Century-Fox	8,714	F. 9821
The Cat Came Back	„	„	577	F. 9822
DECEMBER 12.				
Strange Woman	United Artists	Mars Film Corp.	9,124	F. 9823
The Jungle Captive	G.F.D.	Universal	5,722	F. 9824
The Great Northern Mystery (Serial) :				
Episode 1 — Shipwrecked Among Icebergs.	„	„	1,664	F. 9825
Episode 2—Thundering Doom.	„	„	1,719	F. 9826
Episode 3—Battle in the Clouds.	„	„	1,552	F. 9827
DECEMBER 13.				
Checkmate	Columbia	Columbia	4,859	F. 9829
Medicine Man	„	„	6,092	F. 9830
False Hero	„	„	5,020	F. 9831
Society Mugs	„	„	1,432	F. 9832
Hot Water	„	„	1,666	F. 9833
Three Loan Wolves	„	„	1,499	F. 9834
DECEMBER 16.				
Lady in the Lake	M-G-M	M-G-M	9,233	F. 9837
The Mighty McGurk	„	„	7,694	F. 9838
DECEMBER 19.				
Song of the South	RKO-Radio	Walt Disney	8,508	F. 9842
Bath Day	„	„	609	F. 9843
Basket Wizard	„	Pathe News Inc.	706	F. 9844
Timber Doodles	„	„	704	F. 9845
Colorado Rainbows	„	„	726	F. 9846
The Big Beef	„	RKO-Radio	1,513	F. 9847
You Drive Me Crazy	„	„	1,511	F. 9848
DECEMBER 20.				
Dinky Finds a Home	20th Century-Fox	20th Century-Fox	583	F. 9850
13 Rue Madelline	„	„	8,571	F. 9851
This Man . . . Vautrin	G.F.D.	Gaumont (France), Ltd.	8,955	F. 9852
A Cage of Nightingales	„	„	8,483	F. 9853
Friendly Enemies	Ealing Dist.	Edward Small Prods.	8,424	F. 9854
DECEMBER 21.				
Les Enfants du Paradis	British Lion	Societe Novelle Pathe Cinema.	14,653	F. 9856
DECEMBER 28.				
The Mysterious Mr. Valentine.	British Lion	Republic	5,032	F. 9857
Night Train to Memphis	„	„	5,733	F. 9858
Rainbow Over Texas	„	„	5,874	F. 9859
Traffic in Crime	„	„	5,034	F. 9860
Affairs of Geraldine	„	„	6,124	F. 9861
That Brennan Girl	„	„	8,551	F. 9862
DECEMBER 30.				
The Great Northern Mystery (serial) :				
Episode 4. *The Masked Murder.*	G.F.D.	Universal	1,609	F. 9863
Episode 5. *The Bridge of Disaster.*	„	„	1,625	F. 9864
Episode 6. *Shattering Doom.*	„	„	1,530	F. 9865
Episode 7. *Crashing Timbers.*	„	„	1,427	F. 9866
Episode 8. *In a Flaming Plane.*	„	„	1,593	F. 9867
Episode 9. *Hurtling Through Space.*	„	„	1,579	F. 9868
Episode 10. *Tricked by a Booby Trap.*	„	„	1,565	F. 9869
Episode 11. *The Tunnel of Terror.*	„	„	1,525	F. 9870
Episode 12. *Electrocuted.*	„	„	1,549	F. 9871
Episode 13. *Boomerang*	„	„	1,516	F. 9872
JANUARY 4.				
Love Laughs at Andy Hardy	M-G-M	M-G-M	8,317	F. 9877

The registered number of the film " Children on Trial " (Br./E. 9451), notification of which appeared in the *Board of Trade Journal* of August 10, 1946, has been altered to Br./R. 9451.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas"

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

REVIEWS— *continued from page 35*

Shadow," immediately gets on the case to defend his own honour. Margo Lane, "The Shadow's" quick-tempered fiancée, is annoyed because the affair has caused the postponement of her wedding and she puts in her spoke. Shrevvie, "The Shadow's" screwy valet, and Jenny, Margo's dizzy maid, also become involved and there is pandemonium before "The Shadow" finally exposes the killer and, at the same time, puts paid to a vicious gambling ring. His good work leaves him free to marry Margo.

Acting.—Kane Richmond is not bad, as Lamont, alias "The Shadow," but Barbara Reed grossly overacts as Margo, and George Chandler and Dorothea Kent make pathetically corny cracks as Shrevvie and Jenny.

Production.—The start is good, but the promising adventure theme, a sort of inverted "Raffles," is quickly hamstrung by laboured romantic and comedy asides. The second of "The Shadow" series, it is, we fear, also the swansong. You can count its laughs and thrills on a mittened hand.

Points of Appeal.—Title and handy footage.

UPON REFLECTION

Renown. British (U). Directed by Oscar Burn. Featuring Henry Cosker and Patricia St. John. 3,338 *feet. Release not fixed.*

THUMB-NAIL documentary giving a brief history of the British glass industry. The most important branches of the craft are covered, but unhappily well is not left alone. Characters are employed in place of a commentator and the cross-talk is frequently jerky and inarticulate. It would have been much more effective straight. Fair British quota fill-up.

Production.—The film is about an ex-Service man who is given twenty-four hours to knock out a knowledgeable precis on glass. His wife helps him and interviews experts and visits various factories. Each incident is intelligently recorded—glass blowers and cutters, highly skilled makers of lenses, artists in stained glass and other specialists are seen at work, but the human link is frail. Like the majority of quota featurettes it suffers from excess footage. All the same, it has its uses.

Points of Appeal.—Interesting subject, authentic detail and quota ticket.

Reissues

IT'S A GRAND OLD WORLD

Renown. British (U). Featuring Sandy Powell, Cyril Ritchard and Gina Malo. Directed by Herbert Smith. 6,438 *feet. Release not fixed.*

LIGHT-HEARTED comedy farce, veneered throughout with the personality and clownish antics of Sandy Powell, an unemployed stagehand, whose main interest in life is football. A position of prop manager is forced upon him and he befriends Joan, the leading lady of the show. She informs him of her family's financial crisis. Meanwhile, Sandy wins a fortune with his football coupon. Unknown to Joan, he buys the ancestral manor and stipulates that her family retain ownership. Joan is misled when he inadvertently ruins a "film-take" at the manor, but discovering him as the unknown benefactor she forgives with her admission of love for him. Originally reviewed in KINE., January 21, 1937, as "Well-sustained comedy entertainment all though," it retains this appeal.

Points of Appeal.—Star personality and popularity.

OLIVER TWIST

Renown. American (A). Featuring Dickie Moore, William Boyd and Irving Pichel. Directed by William Cowen. 7,065 *feet. Release not fixed.*

TRAGIC, poignant period piece, an adaptation of Charles Dickens' immortal classic concerning an orphan's struggle against the inhumanities of life in the last century. Dickie Moore gives an appealing performance as Oliver Twist, William Boyd is true to type as Bill Sykes, but the rest of the cast are inclined to over act. Settings and costumes are authentic and all the essential scenes are included. The film was described in KINE.'s original review of May 4, 1933, as . . . "a good popular booking, with a strong drawing card in title and star." It should still bring pleasure to all lovers of Dickens.

Points of Appeal.—Title, juvenile star and good atmosphere.

KING KONG

RKO-Radio. American (A). Directed by Ernest B. Schoedsack and Merian C. Cooper. Featuring Fay Wray, Robert Armstrong and Bruce Cabot. 8,930 *feet. Release not fixed.*

HIGHLY imaginative screen adaptation from a story by Merian C. Cooper and Edgar Wallace. Denham, a film producer, selects Ann Darrow to star in a film of adventure on an uncharted island. Arriving at their destination they interrupt the tribal sacrifice of a young girl to a Beast God, known as King Kong. Invoking hostility, they return to the ship, but Ann is kidnapped and presented to Kong. Denham and the crew attempt to rescue her and after many casualties Driscoll, the first mate, succeeds in saving the girl he loves. Kong is captured and exhibited in New York only to run amok. Climbing the Empire State Building, he is destroyed by aeroplanes. Originally reviewed in KINE., April 13, 1933, as "a sensational, unforgettable picture," the thrilling flight of fancy remains an attractive proposition.

Points of Appeal.—Exciting and imaginative story.

Shorts

GENERAL F.D.

THOROUGHBREDS FOR THE WORLD. British (U). This Modern Age Series. 1,895 *feet. Release not fixed.*—A well-knitted and comprehensive survey of British racehorses. Tracing the ancestry to the Arabian sires which were imported 200 years ago, it shows how this shrewd experiment has fulfilled its object in the unrivalled fame of British bloodstock. Exciting "finishes" at the major classics held in many countries concludes the factual sporting discourse. Excellent British short.

20th FOX

THE SOVIETS' NEIGHBOUR—CZECHOSLOVAKIA. The March of Time, No. 3, *12th Year. American (U).* 1,586 *feet. Released in series.*—Powerful illustration of the political road followed by Czechoslovakia since the cessation of hostilities, interspersed with short pen-sketches of the country's industrial and social reconstruction. The film's main point—the reason for the Czechs' leanings towards Russia—is explained in the first few feet, but the secondary items, and flashback sequences, have sufficient power to command interest throughout the 18 minutes' running time. Average issue.

THE AMERICAN COP. The March of Time, No. 4, *12th Year. American (A).* 1,654 *feet. Released in series.*—Glorification of America's front-line men in the battle with crime—the average P.C.s. Typical incidents that occur during a "cop's" tour of duty are reconstructed to illustrate the diverse situations he is called upon to cope with. It is an interesting subject, but the treatment is shallow—it goes little beyond upholding the uniformed policemen as quick-witted, fit and conscientious employees of the State—in other words, a bunch of jolly good fellows. Average entertainment values.

UNIONS AGREE TO AGREE

A JOINT meeting of the Executive Committees of the Association of Cine-Technicians, the Electrical Trades Union and the National Association of Theatrical and Kine. Employees was held on Saturday to discuss outstanding differences between the three unions.

The following resolution was carried unanimously: "This meeting of the three Executive Committees expresses its intention of resolving all outstanding differences between the three unions. To this end a Joint Committee of three representatives from each union shall be appointed to prepare proposals for this purpose, and is instructed to base this work firmly on the above principle. The Joint Committee shall report back to a further joint meeting of the three Executive Committees on Thursday, March 6, 1947."

The British Film Institute has acquired new premises in Brook Street and will be moving there about the middle of June.

Robert Cummings who co-stars with Michele Morgan, Peter Lorre and Steve Cochran in Seymour Nebenzal's THE CHASE, a forthcoming United Artists trade show

Goldwyn Denies Selznick Deal

SAMUEL GOLDWYN has denied reports that he might join forces with David O. Selznick in setting up their own distributing organisation.

Asked if he would resign from RKO at the end of the present releasing contract which ends on June 1, Goldwyn said that he "did not know."

Film Transport and Nationalisation

A decision to request an interview with the Minister of Transport on the effect of the nationalisation scheme on the transport of films by road was reached on Monday at a meeting attended by W. R. Fuller, C.E.A. General Secretary; Frank Hill, Secretary, K.R.S.; and Vernon Green, of F.T.S., Ltd., who examined the Act and its proposals.

MOVE TO POSTPONE "TRUST" CASE

U.S. companies are asking the Government for a postponement of the anti-trust decree. Columbia has taken the matter further and asked for a 90-day postponement of the prohibition against single sales contained in the final decree.

The companies ask for a postponement of 90 days of competitive bidding after the final judgment is entered in this industry anti-trust suit upon mandate of the U.S. Supreme Court, provided the case is appealed to the high tribunal.

Both provisions are scheduled to become operative on July 1.

Marx on U.A. Board

Henry M. Marx, New York attorney, has been elected to the board of United Artists to fill the vacancy created by the recent resignation of Neil F. Agnew.

Marx is associated with the law office of Milton Kramer, attorney for David O. Selznick.

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

A.B.P.C. Interim Raised—Ilford's Big Profit Jump

FOR the first time since 1939, interim dividend of Associated British Picture Corporation has been raised to 10 per cent. This compares with 7½ per cent. a year ago, which was followed by a final payment of 17½ per cent., making 25 per cent. for the year to March 31, 1946, compared with 20 per cent. for the previous year. The shares have risen to a new high level at 31s.

Ilford, Ltd., is paying a dividend of 15 per cent. for the year to October 31 last, compared with 10 per cent., plus a bonus of 2½ per cent., for the previous period.

After making allowance for taxation, depreciation, provision for doubtful debts, etc., the net profit for the year amounts to £173,559.

Net profit this time has been arrived at after making provision for the full charge for income tax on the basis that the 1946 dividend will be charged net against the profits shown, instead of gross as in 1945.

On a comparative basis it means, therefore, that the 1945 net profit, which was published at £151,536, should be reduced to £96,199 when comparing with this year's figure of £173,559.

Tussaud's Dividend

Dividends on the deferred capital of Madame Tussaud's, Ltd., are at last being resumed after a lapse of seven years.

The directors announce they are recommending a dividend of 33⅓ per cent. actual for the year to October 31 last, plus a bonus of 16⅔ per cent.

Net profit of Madame Tussaud's for the year to October 31 last, after taxation, amounted to £33,642, compared with £35,491.

In his annual statement to shareholders, J. S. Ruttle, managing director, emphasises that the basis of the present profits is the waxworks exhibition.

Shareholders should bear in mind that because of the destruction of the kinema in 1940 the company has during the last six years been deprived of the handsome profits that might reasonably have been expected to accrue from its operation.

The directors fear that by reason of restrictions, which may continue for some considerable time on any but essential building they are not yet able to do anything towards the rehabilitation of that part of the property which was destroyed or damaged by enemy action.

"In fact," says Mr. Ruttle, "the basis of compensation which will be paid has not yet been settled by the authorities, and in this connection we would once again remind you that it is not possible for your directors to assess accurately the value of the item 'freehold land and buildings.'"

The balance-sheet shows freehold land and buildings at valuation in 1926, plus additions, at cost, less sale, at £439,559.

The auditors comment that no provision in respect of possible loss arising from the company's damaged property has been made.

B. and D. Strong

In common with other industrial markets, the kinema share market made a brilliant New Year start, slowing down later. Quite a number of shares have already broken through 1945-46 high levels, only two reacting sharply following publication of the Government's manpower White Paper.

Outstanding rises of the week were secured by British and Dominions Films, the 12s. shares of which rose to 23s. 9d., a gain of 1s. 7½d., before reacting to 22s. 6d., while the 5½ per cent. pref. of the same company were 3d. up at 23s. 3d. Stoll jumped 1s. 6d. to 24s. 9d., and African Theatres 5s. to £6¾. Gaumont 10s. and 5s. shares were 3d. better at 27s. 9d. and 13s. 9d. respectively.

Among the more recent issues, British Lion Studio debentures and notes were both £1 higher at £1 discount for the 4 per cent. debentures, and £2 discount for the 5 per cent. Notes. Moss Empire's 3½ per cent. debentures gained £2 at £106, Odeon 3½ per cent. £1 at £107, and the 4 per cent. debentures 10s. at £109.

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

New Companies Registered

Emery Cinema Circuit, Ltd.—Registered January 2. Capital, £40,000 in 25,000 8 per cent. cum. pref. shares of £1 and 300,000 ord. shares of 1s. To acquire the business now carried on at 26, Cross Street, Manchester, by J. F. Emery as "The J. F. Emery Cinema Circuit." The directors are: Richard G. Emery, 704, Devonshire Road, Bispham, nr. Blackpool; and Robt. Taylor, 17, Norfolk Avenue, Cleveleys, Blackpool. Registered office: Midland Bank House, 26, Cross Street, Manchester.

Derby Cinemas, Ltd.—Registered January 2. Capital, £30,000 in 20,000 8 per cent. cum. pref. shares of £1 and 20,000 ord. shares of 1s. The directors are: James F. Emery, Illawalla, Skippool Road, Poulton-le-Fylde (director of Fylde Cinemas, Ltd.); Richard G. Emery, 704, Devonshire Road, Bispham, nr. Blackpool; and Robt. Taylor, 17, Norfolk Avenue, Cleveleys, Blackpool. Registered office: Midland Bank House, 26, Cross Street, Manchester.

Fairsham Film Distributors, Ltd.—Registered January 13. Capital, £100 in 100 shares of £1 each. Film renters, producers and kinema owners, etc. The subscribers are: E. G. Fairfax Jones, 2, The Gables, Vale of Health, Hampstead, N.W.3; and S. J. C. Watsham, Elmstead, Bray, Berks. The first directors are to be appointed by the subscribers. Solicitors: J. S. Fairfax Jones, 2, The Gables, Vale of Health, Hampstead, N.W.3. Registered office: 2, The Gables, Vale of Health, Hampstead, N.W.3.

SHARE MARKET BAROMETER

	1945–47.		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6¾	66/9	£6¾	+ 5/-
Assoc. Brit. Corpn. 5/- Ord.	32/6	19/6	32/6	+ 2/-
" " 6% Pref.	32/3	25/9	32/-	+ -/3
" " 4½% Pref. Pf.	25/-	21/9	24/10½	+ -/1½
A.P.P.H. Ord.	46/3	25/6	42/6	— -/6
Brit. & Dom. Films (12/-)	27/3	17/6	22/6	+ -/4½
" " 5½% Pref.	23/9	20/6	23/3	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/-	11/3	15/6	—
Brit. Lion Studio Ord. (2/-)	—	—	5/6	—
" " 6% Cum. Pref.	—	—	25/6	—
Capital Prov. News (5/-)	20/6	4/9	18/3	— -/3
Cine Television "B" Ord.	6/7½	2/-	4/-	—
Dufay-Chromex Ord. (5/-)	6/1½	3/3	5/9	+ -/1½
Gaumont-British Ord. (10/-)	28/9	17/9	27/9	+ -/3
" " Ord. (5/-)	18/6	8/9	13/9	+ -/3
" " 5½% 1st Pref.	28/9	21/6	28/6	—
" " 3¾% Debs.	£109	£101	£109	—
General Theatres Prefd. (6/8)	30/-	12/6	30/-	—
" " 3½% Debs.	—	—	£104	—
Kinemas Ord. (5/-)	12/7½	8/3	11/6	+ -/3
London & District (5/-)	8/6	6/9	8/3	—
Mde. Tussaud's Def. (1/-)	8/1½	1/4½	7/3	+ -/6
" " Prefd. Ord.	26/3	18/-	26/-	— -/3
Moss Empires Ord.	47/6	39/3	46/3	— 1/3
" " Cum. Pref.	25/6	22/9	25/6	—
Odeon Theatres Ord. (5/-)	53/1	34/6	49/4½	— -/4½
" " 6% Pref.	30/-	25/3	29/9	+ -/3
" " 5% Debs.	£106½	£100	£104	—
P.C.T. 10% Cum. Pref.	42/-	34/3	42/-	+ -/6
" 7½% "A" Pref.	33/9	30/-	33/6	— -/3
" 7½% "B" Pref.	33/9	28/6	33/6	—
" Construction 7% Pref.	33/-	26/3	33/-	+ -/6
Scophony (5/-)	16/6	4/-	8/6	—
Stoll Theatres Corpn.	25/6	13/4½	24/9	+ 1/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	+ -/3
" " 6% Pref. (10/-)	—	—	11/6	— -/3
RECENT ISSUES.				
British Lion Ord.			6/1½	—
British Lion Studio 4% Deb.			£1 disc.	+ 1
" " 5% Notes			£2 disc	+ 1
Granada Theatres 1st Pref.			22/9	—
Moss Empires 3½% Deb.			£106	+ £2
Odeon Props. 4½% Pref.			24/-	— -/7½
" " 3½% Deb.			£107	+ £1
" " 4% Deb.			£109	+10/-
United Entertainments Ord. (5/-)			11/-	— -/3

This Week's NEWSREELS

Commentary by the KINE.

January 20 Editions

CONTENTS

British Movietone News.—End of transport strike; Leon Blum in London; Prof. Smertenko; Palestine bomb outrage; Senator Vandenberg's speech; new portable fire-escape; U.S. hat fashions; "Golden Gloves" bout; football: Arsenal *v.* Chelsea.

Gaumont-British.—Football: Arsenal *v.* Chelsea; Palestine bomb outrage; Prof. Smertenko; Tokyo demonstrations; portable fire-escape; dumping war weapons; end of transport strike; French investiture in London.

Paramount.—Leon Blum; Prof. Smertenko; 500 Clippies make their last trip; French troops to Indo-China; Palestine bomb outrage; private zoo story.

Pathé.—War in Indonesia; Palestine bomb outrage; Leon Blum; U.S. Davis Cup team; George Badcock, the King's chef; G.I. brides.

Universal.—Byrnes affirms peace policy; Leon Blum; French investiture; Canterbury Cathedral's windows restored; Prof. Smertenko banned; Tokyo demonstrations; Empire builders.

COMMENT

The end of the transport strike in London and the latest terrorist outrage in Palestine are the main items of interest in these editions. Transport strike scenes were obtained by **Movietone** and **Gaumont** which included aerial shots of hundreds of ships waiting to be unloaded and a speech by Mr. Deakin, union executive, after the men had decided to return to work.

All reels except **Universal** procured pictures of the bomb outrage in Haifa, which destroyed the police station. Shots include the ruined building and the rounding up of suspects.

Pathe secured excellent war pictures of the flare-up between French troops and Indonesians in Indo-China. Another interesting story coming from **Pathe** is the interviewing of G.I. brides in America who protest against charges made against them.

January 16 Editions

CONTENTS

British Movietone News.—Transport strike; third Test Match; star golfers in Los Angeles; Eisenhower in Miami; General Marshall new Secretary of State; Viscount Alexander goes ski-ing; ski-jumping at St. Moritz; Monty in Russia.

Gaumont-British.—Monty in Russia; General Marshall new Secretary of State; Eisenhower in Miami; Viscount Alexander goes ski-ing; ski-ing at Bear Mountain; Dakota crash; storm damage in Sydney; Duke and Duchess of Gloucester meet Test team; New York pier fire; Tokyo fire; transport strike.

Paramount.—Prime Minister's wedding anniversary; fire in Tokyo; Dakota crash; airship to catch a shark; Monty in Russia; transport strike.

Pathé.—Zoo story; interview with greyhound trainer; football: Spurs *v.* Stoke; interview with General U. Aung San; Prime Minister's wedding anniversary; transport strike.

Universal.—New York pier fire; Tokyo fire; transport strike; blessing the plough ceremony; Dakota crash; Greek steamer wrecked; *Queen Elizabeth's* new captain; General Marshall new Secretary of State; Viscount Alexander goes ski-ing; Eisenhower in Miami; Monty in Russia.

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STUDIO NEWS AND VIEWS

Sydney Box, Indisposed, Works On Two Scripts: Plan for Scots Production Pool

SYDNEY BOX is in the London Clinic under observation. Fortunately, the trouble does not appear to be serious, and Box expects to be back at work again in little more than a week's time. Meanwhile, he is not neglecting films, for he is working on two scripts while the medicos hold their watching brief.

The first is "When the Bough Breaks," to which Box is merely putting the finishing touches. By the time you read this the picture will probably have gone into production at Islington, where it will be the second film to be produced by Betty Box. Lawrence Huntington will direct, and the cast includes Patricia Roc and William Rowbottom, in whose future Box has considerable faith.

The other script which is engaging Box's attention is that of "The Melody Lingers On," which production is scheduled to get under way at Shepherd's Bush in March.

This story is an original by Sydney and Muriel Box with a Decameron technique — Sydney's description of it is "an omnibus story, but there must be a much nicer word." In production it will have no fewer than three directors, and sounds as though it is going to be a quite unusual subject.

Studio folk, by the way, will be interested to hear that at last week's dinner for the J. Arthur Rank executives the distinguished guest, Sir Stafford Cripps, referred by name to only one producer. That producer was Sydney Box, whom he praised as the sponsor of "The Seventh Veil."

It isn't often that a producer who is indisposed spends his time working in spite of it, but Box was always a practical man.

SCOTS MAY POOL SERVICES

THE CREATION of a central organisation in Glasgow to service all the producers now working in Scotland, and thereby to create a completely operative film-making unit in Scotland, has been proposed by Sir Patrick Dollan.

As host to representatives of seven small companies at work in the North, he suggested discussion of an organisation of this nature.

The intention is to establish, at Hillington Industrial Estate, should facilities permit and agreement be reached, a complete processing plant to which the Scottish producers can look for all technical help. Most of the companies now operating have been forced either to create their own studios or to extemporise with makeshift facilities.

By pooling certain services and retaining their identities as producers, the units can overcome this major lack of facilities; and it is on these lines that producers will be asked to agree at the next meeting.

B.F.P.A. AND THE QUOTA

THAT B.F.P.A. report to Sir Stafford Cripps, analysed in last week's KINE., had some pretty important things to say about the renewal of the Films Act.

Majority of studio people I've seen this week have been impressed by its general outline.

Sir Henry French. director-general of the B.F.P.A., made some valuable comments on the report at the Press conference held after it had been forwarded to the Board of Trade.

He paid particular attention to the shorts side of the Industry. The recommendations for operating the exhibitors' quota offer considerable opportunity for expanding the screen time given to British shorts.

The one thing which Sir Henry was most emphatic about was the U.S. control on both production and exhibiting sides of the British Industry. He said this: "What would happen if the British people were told that all their newspapers and literature was to be printed in the West Coast of America and distributed in this country by American agencies? They just wouldn't stand for it; and I don't think they should stand for it."

Let's have more plain speaking like this.

PADDY AT WORK

WAS DOWN at Southall last week to watch "Paddy" Carstairs at work on "Dancing With Crime" for Paramount release.

Picture has a complicated history. "Paddy," when in the Navy, was asked by Sydney Box (then producing at Hammersmith) to let him have a suitable film story.

Carstairs, out of the Navy with story idea, then called "S.E.5." found Box at Gainsborough. So the film was planned as a Gainsborough subject, until Box realised that he had taken on so many contracts that it could not fit the schedule in time to cover star Richard Attenborough's commitments with the Boulting Brothers at Welwyn next month.

So "Paddy" and story were handed over to the new company at Riverside and the film put into production at the Southall studio. for Paramount release.

Among those present at the Cameramen's dinner, last Wednesday, were (front row l. to r.) R. Novarro, R. Francke, G. Massy-Collier, M. Sammett, O. Morris, E. Steward. (Back row l. to r.) H. Harris, F. Ford, H. Slagter, J. Godar, F. Ellis, I. Matheson, T. Howard. S. Minchin, A. Ibbetson, A. Thomson. They were among those who endorsed the proposal to found a society of feature film cameramen.

SMALL STAGE

THE STUDIO has a small stage for making a complete feature; but the unit is doing well. Special credit goes to the art department.

Acting art editor Harry Moore was telling me about some of the problems. The narrowness of the stage complicates matters. Biggest headache is getting sets built in time to catch up with the unit. Some sets are being built inside one another. They are struck over night, taking the risk that the rushes show that the previous day's work is in the can.

Some B.P. work is being done at Gainsborough, while Twickenham opens next week to accommodate the unit for its large dance-hall sequences.

Spent a few minutes talking to M. J. Pelling, the first draughtsman. Pelling was discussing some finer points of hanging miniature work. He was himself at Welwyn for a number of years, and built the models for "Temptation Harbour."

BRITISH FILM MADE IN FRANCE

HEAR THIS week that work is going ahead pretty smoothly on the "Corridor of Mirrors," which is being made by a new company. Apollo Films, for G.F.D. release, in the Studio Radio-Cinema. Buttes Chaumont, Paris.

Eric Portman stars with Edana Romney. Other players are Barbara Mullen, Hugh Sinclair, Bruce Belfrage, Joan Maude, Alan Wheatley, Leslie Weston, Lois Maxwell, and Valentine Dyall.

Rudolph Cartier produces, with Terence Young making his debut as director.

All-British unit is working on the picture. It includes production manager Sam Lee; art director Terence Verity; dress designer Owen Hyde-Clarke; continuity, Ann Besserman; editor Douglas Myers; sound mixer J. Davie, and make-up, Jerry Fairbank.

Continued on page 42

A MARCEL HELLMAN PRODUCTION

MEET ME AT DAWN

A Comedy of Romanc
and Adventure!

WILLIAM EYTHE

HAZEL COURT

MARGARET RUTHERFORD

STANLEY HOLLOWAY

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A MARCEL HELLMAN PRODUCTION

Starring
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in

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with **MARGARET RUTHERFORD**

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1947

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BERMANS

OUR SHARE OF TECHNICOLOR—THE BOULTINGS FINISH AT DENHAM

Apollo is also set to film Max Cato's "Rachel" and Dennis Wheatley's "They Found Atlantis."

TECHNICOLOR PROBLEMS

LAST WEEK'S KINE. exclusive about the present Technicolor problems has apparently created some controversy inside the studios. It is certainly staggering when producers arrange to make some 13 films in Technicolor, only to find that the company guarantees a maximum of seven this year.

Recent Technicolor Hollywood news-sheet lists five British productions as being in the preparation stage, with 11 British films recently completed or now in production. This covers about a two-year period. Hollywood has 10 in preparation and 46 completed or in production over the same period.

Britain is making, therefore, one feature Technicolor film to every three and a half turned out in the States.

"FAME" COMPLETE

THE BOULTING brothers finished "Fame is the Spur" at Denham last week-end after 19 weeks on the floor. It started on September 9.

Met Sir Seymour Hicks, making some of the last scenes for "Fame." Sir Seymour, after his long spell in Africa doing such good work for the British Council, finds the studio scene considerably changed.

We stood at the side of the set with director Roy Boulting while the unit was lining up and Seymour kept us amused with his explanation of "what is ham?"

Coincidence, I notice, is that he is playing a part in a film starring Rosamund John. Miss John had her first screen part in "The Secret of the Loch," in which Sir Seymour Hicks starred. That was in the early thirties. Milton Rosmer directed "The Secret" . . . and he now has a miner's part in the Boulting picture.

ABOUT PEOPLE

ASSISTANT director **Percy Hermes**, now working on the "Captain Boycott" unit at Pinewood, finds that the current picture is his 200th. Congratulations! Fifty-eight-year-old Hermes, son of a Notting Hill Gate butcher, started life as a Board of Agriculture and Fisheries clerk. After the first Great War he opened a tobacconist's business in Twickenham. In 1930 Henry Edwards offered him a "props" job . . . he took it. Later he joined Warner at Teddington. He joined the Independent group in 1939.

Percy Hermes

Electrician **Ernie Shaw** had to stop a panicking racehorse on the "Captain Boycott" set last week. Colleague **Len Forrester**, property, had his hands full trying to keep a second horse quiet.

Googie Withers and **Jack Warner** have been signed for Ealing's "It Always Rains on Sunday."

A unit of 20 is on Dartmoor under the leadership of **Frank Sainsbury**, making shots for "Deep End." now in production at Hammersmith.

Maurice Ostrer has signed **Stafford Dickens** to write original stories and adapt other material for the screen. Dickens wrote many pre-war films for Ostrer, including "Boys Will Be Boys."

Exclusive will release the film now in production at Marylebone, DEATH IN HIGH HEELS. In the picture: Stanley Clinton, director of photography; Christianna Brand, author; Henry Halstead, producer; and Tommy Tomlinson, director

P. L. MANNOCK writes:

BRITISH PRODUCERS SHOULD LOOK FOR ORIGINAL STORIES

BRITISH studios must recognise two fields in which they cannot normally compete with Hollywood, and should frame their policy accordingly. One is the elaborate musical. The other is the acquisition of best-seller novels and long-run plays; and it is in the latter sphere that America may well be left alone, for the present unchallenged.

Regularly I receive news that Hollywood has paid for the rights of a famous novel a phenomenal sum, out of all proportion to the intrinsic value of the story, and, indeed, quite often without any apparent regard whatever to its suitability to the screen. Such sums, of course, are occasionally hard to credit, and one may suspect a little exaggeration in the presumed (but debatable) interests of publicity. Even allowing this discount, however, the prices are fantastic, frequently exceeding the entire production budgets of average British feature subjects.

The explanation is simple enough. It represents a trend which is full of lucrative possibilities to authors, who not only receive fortunes for not writing a single word for the screen, but also are presented with the most powerful possible method of promoting book sales in extra editions. It is a perfectly legitimate tie-up with publishing firms, whose extra book sales and the film's boosted presentation stimulate each other by mutual publicity.

* * *

It may be doubted, however, if this supercharged commercial alliance between printed fiction and celluloid is of any genuine assistance to screen art. And this also applies to the filming of long-run plays, though in less degree, because there is much dramatic affinity between stage and screen, to say nothing of ready-made dialogue.

As we on this side of the Atlantic cannot outbid Hollywood for literary and dramatic properties, it would seem logical enough for us to devote ourselves rather to the original screen story. The fact must be faced that there is, in studios the world over, a prejudice against the original screen story. This even extends to the work of those who, in adapting books and plays, have to infuse so much into them as to make them partly, and often mainly, original stories. There are several reasons for this.

First, there is the semi-hypnotic effect produced on film-story buyers by anything published or staged. The fact that somebody else has thought a story fit to print or a play fit to stage, is in itself an argument of merit, and, perhaps, a sound one up to a point. At the same time it may reflect a lack of judgment on the part of the purchaser. No wad of typescript can mean quite the same as a playbill or a book between covers; but as in the end a film has to be directed from a wad of typescript, the merits of a story, thus treated, are surely all that matters.

Another reason is the fear of plagiarism. In the past "lifted" stories have been bought unwittingly, causing much trouble and expense. This fear still persists, though the risk in these days is remote except in dealing with amateur authors and unknowns.

A final reason is the one most commonly put forward—a shortage of writers capable of delivering original stories of quality. And it cannot be denied that, in spite of our expenditure on story departments, such a shortage does exist.

* * *

I would suggest, however, that this dearth is largely due to the steady discouragement of original film-story authors. Not all of them are amateurs or strangers to story-writing, even of film-writing. Within the last few days I found myself discussing this question with a successful adaptor and with an equally successful director. Both were emphatically in favour of the original story in preference to any adaptation from a novel or play; and I find, examining some of the most highly-priced *and profitable* British films of the past two or three years, that roughly half of them were from original stories.

Film story treatment is an art capable of standing alone, without relying on the arts of literature or drama. There will always be novels and plays suitable for screening, but let us not scramble for the rights of subjects which have little to recommend them beyond notoriety in their own sphere.

* * *

I welcome Sydney Box's decision to make, among his outdoor pictures, a Turf subject. It has long been a mystery to me why racing stories have been practically cold-shouldered for so long. Walter West, still active, made some excellent and successful ones in the silent days from the yarns of Nat Gould, and many showmen will recall their vogue. They had all the essentially British atmosphere of the Sport of Kings; racehorses were bought to appear in them, and several of their human stars made big reputations. Public interest in racing is certainly as widespread as ever, and a Turf subject should, in these days, be an institution and not a rarity.

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B.T.-H. MAKES PROGRESS ON THE NEW MERCURY VAPOUR LIGHTING

How Scientists Overcame the Problem of Giving Adequate Colour Correction

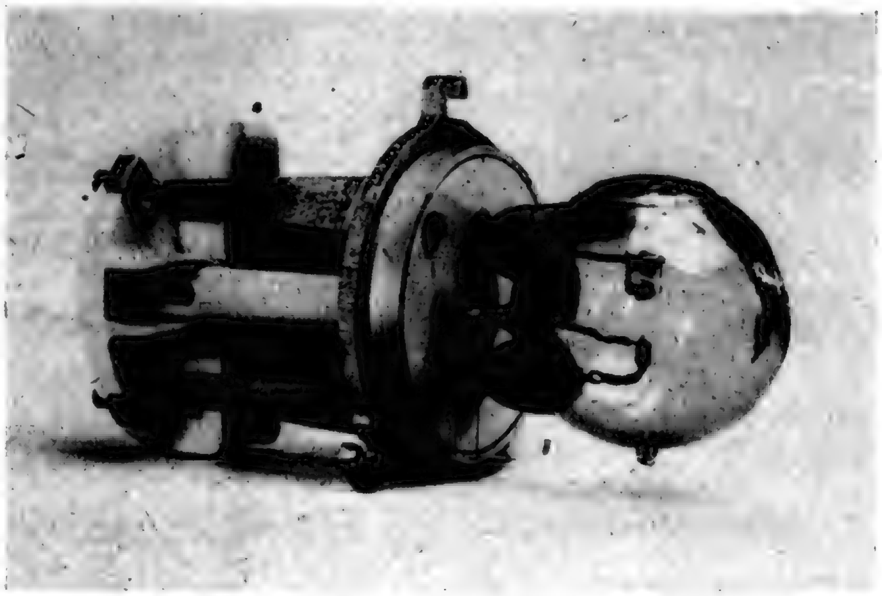
Major production tests are about to take place at Pinewood and Nettlefold on the high-pressure mercury vapour lamp lighting system. In the December issue of the "Kine.'s" "British Studio Service Section," R. Howard Cricks reviewed progress on the G.E.C. system. Earlier, the "Kine.'s" Studio Correspondent reported on the initial stages of work on the B.T.-H. system. In this article, R. A. Deans, a B.T.-H. specialist, reports on the latest stages of B.T.-H. research into the field of high-pressure mercury vapour lamps.

STUDIO engineers have been interested for a considerable time in the applications of high-pressure mercury vapour lamps, but two major obstacles have until recently prevented their adoption in the studio. The colour of the radiation was not satisfactory and delay which elapses after switching on before full light output is available made the lamp unsuitable to use for film production. These difficulties have now been overcome and tests in both film and television studios have shown that the new and high-pressure mercury vapour projector lamp has now assumed a position of real practical importance.

The B.T.-H. lamp is known as a colour modified compact source lamp and consists of a spherical quartz bulb containing two tungsten electrodes spaced a few millimetres apart near its centre. The current is led into the lamp by molybdenum foil seals, either diametrically opposite to one another, or at one end of the bulb. Experimental high-power lamps rated at 5 and 10 kw. have been developed of double- and single-ended construction. Experiments now in hand will determine which construction will finally be standardised.

Earlier high-pressure mercury vapour lamps gave practically no radiation in the red region of the spectrum, so that the colour rendering, particularly of red objects, was distorted. Colour correction has been obtained by the introduction of cadmium into the lamp, and it is interesting to note that cadmium was added to the early mercury vapour lamps many years ago, but in these the improvement in red content was accompanied by a serious drop in efficiency. It was not until comparatively recently that it was found that cadmium could be used in the high-power compact source lamp to produce a great improvement in colour without an appreciable sacrifice in light output. For example, an experimental 5-kw. mercury cadmium lamp gives 11 per cent. red with a luminous efficiency only 5 per cent. lower than that of a lamp containing mercury alone, giving only 6 per cent. red. Preliminary tests with 5- and 10-kw. mercury cadmium lamps show that with Technicolor and Dufaycolor excellent colour rendering may be obtained.

The mercury in the bulb of a high-pressure mercury vapour lamp must vaporise completely before full light output will be produced, a process which generally takes 5 to 10 minutes after a cold lamp is switched on. In the compact source lamp the internal pressure is often 10 atmospheres or more, and the voltage required to re-ignite the arc after extinction at this high pressure is many kilovolts. Thus, if an interruption of the supply causes extinction of the arc, the bulb must first cool down before the arc will restrike on the normal supply voltage. This delay will then be followed by the usual run-up period before full light output is obtained again. In a film studio it is difficult to forecast exactly the number of lamps which will be required at any time, and it is, therefore, essential to be able to switch extra lamps on or off at will, and delays in warming up cannot be tolerated.



Experimental 5 kW B.T.-H. compact source lamp

High-pressure compact source lamps can be operated in two ways in order to avoid this difficulty; in the first case the lamp is mounted in a glass-walled oven in the spotlight, and is warmed up at the beginning of the day. The arc is then extinguished, but the ambient temperature of the oven is sufficiently high to maintain the mercury vapour in the bulb at its normal pressure. The arc may be ignited and full light output obtained instantaneously by applying a high-voltage impulse to the electrodes of the lamp. In the second method, using the principle of "simmering," the lamp is warmed up initially to full power, the arc current is then reduced to about 10 per cent. of its normal value, and simultaneously a lagged cover is placed around the bulb to obscure the light and to maintain its temperature, despite the low current in the lamp. Full light output may then be obtained immediately by opening the cover and increasing the current to its normal value.

If desired, the impulse circuit for arc re-ignition may be applied to safeguard against supply failure or against a lamp being switched off inadvertently.

Lamps have been tested in studios so far in converted "MR 90" carbon arc housings and a 5-kw. "Hewitt" Universal spotlight housing.

It was in May, 1945, that practical tests were carried out in conjunction with F. V. Hauser at Denham, and again at these studios in November, 1945, an experimental Technicolor film was made of a set illuminated alternately with carbon arcs and B.T.-H. high-pressure colour modified compact source lamps. This film showed that the colour rendering given by the discharge lamp was excellent, and that the difference between the two types of illuminant was scarcely possible to detect, and this proved the crucial experiment that may revolutionise studio lighting.

The lamps have also been tested in conjunction with Bill Norris in the black-and-white production of "The Crowthers of Bankdam" at Nettlefold studios. Again in television very satisfactory results have been obtained, and the lamps have already been employed by the B.B.C. in a television broadcast.

The chief advantages of these lamps for film and television studio illumination are:—

(1) High efficiency and large light output.

(2) Not subject to light variation as in the case of the carbon arc.

(3) Small heat radiation.

(4) Good colour rendering with monochrome or colour film.

(5) Steadiness, cleanliness, silence of operation, and absence of smoke.

(6) Will operate without attention.

In television, additional advantages are that the spectral sensitivity of the camera matches well with the distribution of spectral radiation of the lamp, and colour rendering is therefore better than that obtained with the usual tungsten filament lamps. The clarity of the picture is improved considerably owing to the reduction in mush with the discharge lamps. These new lamps are now in an advanced stage of development, but it is too early to prophesy their future.

Taurus Unit's African Journey

JOHN PAGE and Joan Duff, of Taurus Films, who left this country at the end of November travelling by road to Nigeria, have almost reached Kano—a journey of close on 6,000 miles in eight weeks. Their last cable was sent from Tamanrasset, which is about half-way across the Sahara Desert.

The unit has several commitments in West Africa, which will take at least a year to complete. The chief assignment, for Andrew Buchanan, covers a Medical Mission's work on the curing of disease amongst the natives. Magazine material for Shell and the Cotton Board are included in the shooting. John Page also intends to experiment with 16-mm. Kodachrome under tropical conditions.

They are making this trip in a Ford Mercury Utility truck adapted for long-range work. With a camera platform on the roof and other special improvements it should prove exceptionally suitable for film purposes.

They had scheduled to reach Kano, in Northern Nigeria, on Christmas Eve, but burst tyres near Algiers coupled with mechanical trouble in the Sahara Desert has almost doubled the time.

Herbert Smith's New Two Cities Contract

Two Cities' production executive in charge of the technical aspects of all their films, Herbert Smith, has been given a fresh five-year contract.

Herbert Smith, brother of the late Sam Smith, founder of British Lion, was director and production supervisor of the Beaconsfield studios up to the time they were requisitioned by the Government. Since then he has been with Two Cities, at first as associate producer and since June, 1945, in his present capacity.

"KINE." CALL BOARD

Technical Credits for Current Productions

The New Year has seen a number of changeovers inside the studios. As many as nine new films are starting this week, or will be under way before the next monthly issue of the "Call Board."

These are: "Vice-Versa" (Two Cities), "It Always Rains on Sunday" (Ealing), "Princess Fitz" (British National), "When the Bough Breaks" (Gainsborough), "The Woman in the Hall" (Wessex), "End of the River" (the new name for the Archers' "Green Davs and Blue Days"), "Blanche Fury" (Cineguild—four weeks late in starting), "Good Time Girl" (Gainsborough), and "West End Central" (Harold Huth, for Korda).

At Bushey

"BLACK MEMORIES"
(Ambassador)

At Denham

"UNCLE SILAS"
(Two Cities)

FULL CREDITS APPEARED IN THE "KINE." ON DECEMBER 26.

"OCTOBER MAN"
(Two Cities)

FULL CREDITS APPEARED IN THE "KINE." ON DECEMBER 26.

Two Cities will start "Vice-Versa" on February 2. It is being made by Peter Ustinov and a similar unit to the one on "School for Secrets."

At Ealing

"FRIEDA"
(Ealing)

Producer, Michael Balcon; associate producer, Michael Relph; director, Basil Dearden; production supervisor, Hal Mason; unit manager, Ralph Hogg; first assistant director, Harry Kaatz; second assistant director, Gordon Scott; third assistant director, C. Pope; continuity, Yvonne Axworthy; assistant continuity, Felicia Manheim; lighting camera, Lionel Banes (location) and Gordon Dines (studio); operator, Jack Barker; focus assistant, Paul Beeson; loading and clappers, Alex Douet; stills, Robert Penn; recordist, R. Palmer; boom operator, A. E. W. Steadman; camera, Joe Yates; editor, Leslie Norman, Seth Holt (assembly); make-up, Ernest Taylor and Harry Frampton; hairdresser, Barbara Barnard; art directors, Michael Relph, Jim Morahan and A. W. Lowe (assistant); wardrobe supervisor, Marion Horn.

PICTURE ENDS NEXT WEEK AND WILL BE FOLLOWED BY "IT ALWAYS RAINS ON SUNDAY."

At Elstree

"PRINCESS FITZ"
(Br. National)

STARTED LAST WEEK. DETAILS OF UNIT NOT TO HAND.

At Hammersmith

"DEEP END"
(Gloria for Warner)

Producer, James Carter; director, Cavalcanti; first assistant, Dicky Leeman; second assistant, Pat Kelly; third assistant, K. Endine; production manager, Fraser Foulsham; production assistant, Peta Eastwood; director of photography, Otto Heller; camera operator, Gus Drisse; focus operator, Bob Day; recording supervisor, George Burgess; sound recordist, John Mitchell; sound camera operator, A. Kelly; art director, Andrew Mazzei; assistant art director, Wally Scott; editor (supervising), Reggie Beck; editor, Marjorie Saunders; assembly cutter, Anne Barker; first assistant, Bill Sanger.

Continuity, Shirley Barnes; assistant continuity, Jean Dyball; casting director, Nora Roberts; still photographer, Cyril Stanborough; assistant still photographer, P. Bishop; make-up artist, Nell Taylor; hair stylist, Jean Baer; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, A. Binney; wardrobe assistant, M. Goodfellow.

Heads of departments: Carpenters, Peter Dukelow; property, J. Bigg; plasterers, W. Knapman; painters, A. Brown; electricians, L. Ray; and studio publicity, Evelyn Barfie.

At Islington

"WHEN THE BOUGH BREAKS"
(Gainsborough)

STARTED LAST WEEK. CREDITS NOT SUPPLIED.

At Nettlefold

"THE LITTLE BALLERINA"
(Mary Field Productions)

Geoffrey Barkas, associate producer; Barbara Gabbott, production secretary; Lewis Gilbert, director; Victor Lyndon, unit production manager; John Workman, assistant unit production manager; R. W. Jones, first assistant director; G. Baird-Smith, second assistant director; G. Max Kemp, third assistant director; Kitty Woods, continuity; Marguerite Green, assistant continuity.

Technical advisers, Mary Skeaping and Anna Ivanova; musical director, Jack Beaver.

First camera: Operator, Arthur Grant; focus, Ken Hodges; loader, Bryan Rhodes. Second camera: Operator, W. Oxley. Third camera: Operator, Derek Taylor. Special effects: Operator, Maurice Ford.

Sound dept.: Tommy Myers, recordist; Don Wortham, sound camera operator; Jack Davies, boom operator; Ron Ford, camera maintenance; Fred Turtle, sound maintenance; still camera, Laurence Ridley.

Art dept.: Donald Chaffey, art director; Derek Barrington, assistant art director.

Wardrobe dept.: Mrs. E. Gibbs, mistress; Mrs. Gawthrop, assistant; Mrs. W. Arbuthnot, assistant.

Make-up dept.: Harry Webber, chief; John Webber, assistant; Ann Coombes, hairdresser; Judy Randall, assistant hairdresser; property buyer, Percy Godbold; editor, Cyril Randell; projection dept.: E. Malcom.

At Marylebone

"DEATH IN HIGH HEELS"
(Exclusive)

In charge of production, Henry Halstead; direction, Tommy Tomlinson; director of photography, Stanley Clinton; camera operator, R. Selley; sound recordists, C. Hasher and D. Farge; make-up artist, Harry Davo; assistant director, E. Veedam; art direction, J. Marchont.

Cast: Don Stannard, Leslie Spurling, Ken Warrington, Elsa Tee, Diana Wong, Denise Anthony, Pat Laffan, Veronica Rose and Nora Gordon.

At Pinewood

"THE WOMAN IN THE HALL"
(Wessex)

Producer, Ian Dalrymple; director, Jack Lee; Nora Dawson, production manager; Peter Proud, production designer; "Chick" Fowle and C. Pennington-Richards, lighting cameramen; Peter Bryan, camera operator; John Krish, editor; Phil Shipway, first assistant director; Roy Oxley, art director; Pauline Roberts, continuity; Michael Gordon, supervising editor; John Hoesli, assistant art director; Dennis Pavitt, set decorator; William Kellner, George Heavens and Geoffrey Drake, draughtsmen; Zizi Condor, art department research; Beryl Stack, costume adviser; Alix Stone, costume designer; Chris Chapman, property buyer; Joy Raymond, publicity director; and L. Wilkie, publicity assistant.

"BLANCHE FURY"
(Cineguild)

STARTS THIS WEEK UNDER FRENCH DIRECTOR MARC ALLEGRET. CREDITS NOT TO HAND.

Producer Betty Box starts her second film this week-end, at Islington. It is WHEN THE BOUGH BREAKS for Gainsborough. Picture shows her discussing it with director Lawrence Huntington

"END OF THE RIVER"
(Archers)

STARTED LAST WEEK. CREDITS NOT SUPPLIED.

"CAPTAIN BOYCOTT"
(Individual)

CREDITS APPEARED IN THE "KINE." ON DECEMBER 26

At Shepherd's Bush

"HOLIDAY CAMP"
(Gainsborough)

FULL CREDITS APPEARED IN THE "KINE." ON DECEMBER 26.

"GOOD TIME GIRL"
(Gainsborough)

SHOOTING WILL START ON MONDAY. UNIT BEING FINALISED THIS WEEK BY DIRECTOR DAVID MACDONALD.

At Sound City

"A MAN ABOUT THE HOUSE"
(E. Black)

FULL CREDITS APPEARED IN THE "KINE." ON DECEMBER 26.

At Southall

"DANCING WITH CRIME"
(Coronet for Paramount)

Producer, James Carter; associate producer, Anthony Nelson Keys; director, John Paddy Carstairs; production manager, T. S. Lyndon Haynes; first assistant, Basil Keys; second assistant, Leon Bijou; location manager, Jimmy Shingfield; art supervisor, Andrew Mazzei; assistant art director, Harry Moore; lighting, Reg Wyer; camera operator, Bernie Lewis; assistant, J. Lyons; hairdresser, Ida Mills; make-up artist, G. Turner; still photographer, J. Hale; casting director, Nora Roberts; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, Olive Swinney; buyer, Jimmy James; editor, Eily Boland; assistant cutter, D. Hawkins; continuity, Doris Martin; assistant continuity, Marjorie Owens; musical director, Ben Frankel; J. Bridge, property; George Porter, grips; and studio publicity, Evelyn Barrie.

At Welwyn

THE BOULTING BROTHERS START "BRIGHTON ROCK" NEXT MONTH.

At Worton Hall

"WEST END CENTRAL"
(Harold Huth)

PICTURE STARTS THIS WEEK-END. CREDITS NOT TO HAND.

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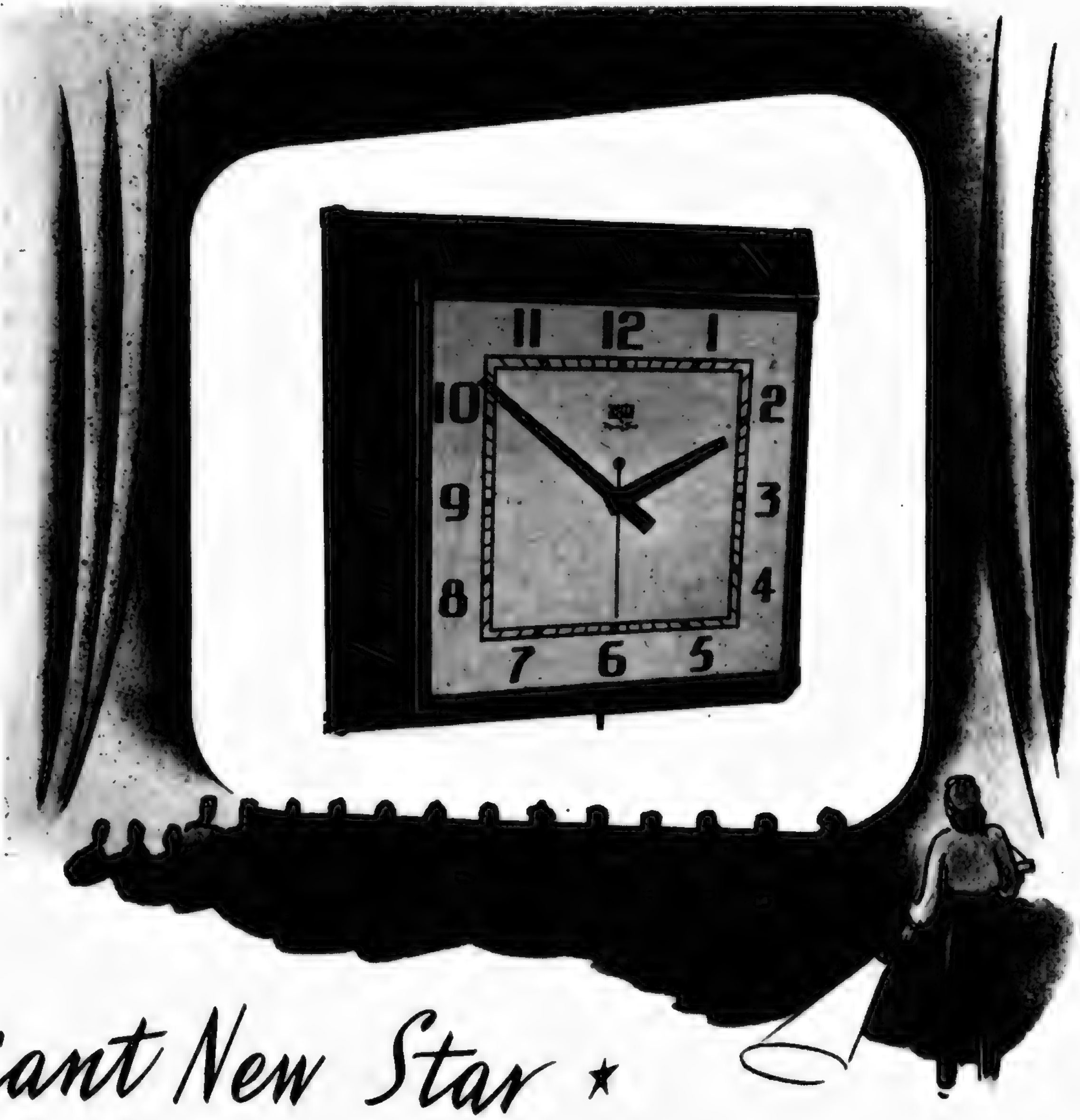

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MANAGEMENT

by THE MANAGER

THIS feature was conceived to enable managers throughout the country to exchange views, air their grievances, and help their fellow workers with useful tips and suggestions. My job is to collate information, rather than to preach, or to teach other chaps their jobs. I hope you will not hesitate to write in about any subject you think may be of interest to managers. Now, with our new agreement, we feel more than ever before a sense of comradeship, and mutual aid.

A New Service for Your Mutual Aid and Progress

I ESTEEM the privilege of being asked by the Editors of the KINE. WEEKLY to conduct this special feature for managers. So that we may start getting to know one another, may I be personal for a moment and tell you about "me"?

All my life I've been in this Business, that is all my adult life, but even before then my background was "Show Business": road shows, and concerts in village halls, and stalls in fair-grounds.

I have worked for both independents and circuits, savouring the excitement of doing my own booking, and, as often happens, the subsequent heartache when a high-priced booking flopped. I have appreciated the substantial boon of a booking manager whose privilege it is to "take the can back" when business is bad. Where is the manager who never explains away bad business by blaming the film?

Tell Us More About Film Booking

THERE is no doubt whatsoever that our business depends, to a great extent on the films we show, and the uneasy liaison between Booking and Resident Managers is a major headache to all. A little more understanding on both sides would help to smooth things out. And by understanding I really mean information, particularly from the booking managers.

It is not every manager who understands the complications of a film-booking deal. Few in the circuit houses, and even in the larger independents, have ever seen a film contract. It would be good for them to sit in on a film deal once in a while. Only then would they realise why it is sometimes absolutely necessary to run a very moderate film, or how it comes about that the opposition, even although it may be a smaller house, quite often gets a winner.

"The odds and evens" system of allotting films where competitive circuits agree to share a renter's product on a basis of alternate releases is not necessarily known to most managers.

Then there is the question of film hire. Many readers will agree that some idea of the cost of film hire would not only be interesting, but would help them to decide on publicity campaigns. Sometimes a decent little picture at modest cost merits an expensive and extensive advertising campaign. Another film may cost so much that heavy additional charges for publicity would only cut down the profit.

Perhaps one of these days, booking managers will relax the vigilance over their contract files, and let the men selling the films to the public know what the programmes are standing in at. Managers, as a class, don't talk, and the competitors to whom that information might be valuable, have a pretty shrewd idea anyway of their oppositions' film hire, without having to snoop around worming their way into the confidence of resident managers.

Here's a thought. Now that we are so busy training a crop of assistant managers—the managers of the future—why not put them in booking departments as log book clerks for a month or two?

Coupon Concession for Staff Uniforms?

THE staff problem is still acute in most districts. Our greatest anxiety is to decide the plane on which discipline must be relaxed if we are going to keep them. We all know that practically inevitable answer to a lecture, "Gimme my cards." And it shows no signs of receding.

While I doubt whether the pre-war standard of discipline will ever return, I feel that something might be attempted to make the work more acceptable. One of the primary factors in this tendency to slovenliness is undoubtedly the uniform difficulty. It is very difficult for an usherette to retain her pride of appearance if she is wearing one of the coupon-free uniforms that probably doesn't fit her anyway.

Has anything been done recently about making representation for a coupon concession? I find that most girls would gladly give up a few coupons for a nice uniform, but to expect the same number of coupons for which they could get a new frock is just asking too much.

Another thing, maybe Mr. Butlin would offer our usherettes special concessions at his holiday camps, and in all probability most of us could brighten up the staff rooms with advantage.

Don't Try to Fix Hours Too Rigidly

THIS influx of trainees has undoubtedly become necessary because of the managers' 48-hour week. How is this boon to managers working, now it is in operation?

There are many varied reports about the time schedules; it will be some time before an equitable spread-over of hours is evolved by a process of "trial and error," which is satisfactory to both sides. I have heard several complaints about employers' refusal to accept a five-day week. Personally, I'm inclined to agree with the employers.

The manager is the only executive in a self-contained unit of the Industry. To leave it unattended for two periods of, say, 36 hours each in one week would, under existing conditions, be hazardous. An attendance of even a couple of hours on one day may mean the solving of problems that one could ill-afford to leave over for a day. Two whole days off in each week would mean that a manager and his assistant would only see one another three days a week.

So far as working days are concerned, I don't see how static hours can possibly be adhered to. Each day demands a separate set of hours, governed by conditions that vary from day to day. It may be a breakdown that holds up the show for half an hour, or it can be necessary to run through Sunday's feature after the show on Saturday night to find out where it starts and how it finishes. There's the inspectors of this and that, whose visits are announced without reference to any hours we may agree upon.

No, please employers; do not try to fix hours too rigidly or your business will suffer, and you'll let yourselves in for a plague of new headaches.

As I can see it, this hours question calls for the employers' trust and confidence in the individual manager. Let him decide each of the 48 hours he is going to work, within obvious limits. I don't think you'll be twisted, and he will have his tea in the office in his own time, and I'm quite sure that the lunchtime hour he spends with the editor of the local paper won't be debited to you.

A manager's conditions are now such that he can be expected to give real value for the money he is getting. The business will be well rid of those who lie down on their jobs, and they can expect little sympathy from their brother managers.

The prospects in kinema management are now sufficiently generous to attract a good standard of labour. We older managers will welcome it, if only because it will help to improve the status of managers, something that money alone will not do.

How Are You Dealing With Fuel Cuts?

THE 10 per cent. cut in fuel has caught many managers short, most particularly because fuel is scarce even if a permit is available. Some are sitting pretty. These are the ones who, with the local fuel controller, built up substantial reserves in their car-parks during the summer months. What an anxious problem that was: to reduce the parking space, or to ensure a reasonably warm theatre in the winter time.

Many are defying licensing authority rules and are bolstering up the meagre stock of fuel with that of animal warmth that can be generated if you knock off the fans for short spells. Others are cutting out the Plenum blower altogether, and maintaining the radiators with a small boiler fire. How are you dealing with it? I myself will be most interested to know, and so would many of our brother managers.

TECHNICAL

All Electronic Three-Colour Television

RCA DEMONSTRATION TAKES FIRST STEP

ELECTRONIC colour television pictures, produced by all-electronic means, have been demonstrated publicly by Radio Corporation of America, the system revealing a development in radio science considered by some to be revolutionary in proving that flickerless, all-electronic colour television is practical without rotating discs or other moving part.

In announcing this important advance, RCA officials pointed out, however, that the time period estimated by their engineers in December, 1945, when they said five years would be required to bring any colour system to the present status of black-and-white television, still holds.

Three Separate Images

It was further claimed that a simple, inexpensive radio-frequency convertor makes it possible to introduce all-electronic colour television without causing obsolescence of black-and-white television receivers.

A new colour slide television camera, developed by RCA and used in the demonstration, produced signals from 35-mm. Kodachrome slides. Transmission of the picture on the slide is achieved in natural colours when a light beam from a kinescope is focused through the slide and separated into component colours by a system of mirrors and photo-electric cells.

Each of the three transmitted images—red, blue and green—is of the same number of lines, that is, 525; the same horizontal scanning rate and the same picture repetition rate as used in U.S. for black-and-white pictures was employed.

Avoiding Obsolescence

The receiving set used in the demonstration was equipped with three 3-in. kinescopes, which separately receive the signals representing red, blue and green. From this trio, known as a Trinoscope, the three-colour images are optically projected into a composite picture which appears on a 15 by 20 in. screen in natural colour, free from flicker, colour fringes or colour break-up. Thus simultaneous colour transmission, instead of sequential transmission, colour by colour, is achieved.

By preserving all the standards of the green image, including the synchronising pulses, identical with those of the present black-and-white standards, it is possible to receive any broadcasts from colour stations using the electronic simultaneous system on existing black-and-white receivers by the addition of a radio-frequency converter. No modifications whatever are required inside the set.

When electronic colour television is established as a broadcasting service, black-and-white receivers will still be able to reproduce the colour broadcasts in monochrome.

David Sarnoff, president of Radio Corporation of America, in commenting upon the development, said:—

"The realisation of all-electronic colour is as significant in television as electronic recording was over mechanical recording on phonograph records, or the present colour movies over the early mechanical colour on the screen.

Basic Principles Solved

Dr. C. B. Jolliffe, executive vice-president in charge of RCA Laboratories Division recently said:

"The problem is no longer how to transmit and receive colour pictures by an all-electronic method, because the basic principles have now been solved. The problem that still challenges is how to operate television broadcasting as a steady and regular service to the public on the higher frequencies whether in black-and-white or in colour. To open the high-frequency spectrum and to make it commercially useful will require propagation studies under broadcasting conditions, development of new circuits, new tubes and new cameras, all of which must be field-tested before commercial standards can be recommended by the Industry.

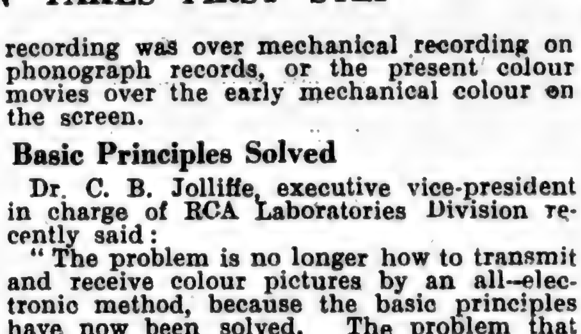

SIMULTANEOUS COLOR PICTURE PROJECTION
COLOR PICTURE
COLOR CHANNELS
CATHODE-RAY PROJECTION TUBES
PROJECTION LENSES
SCREEN

Diagram of RCA colour television receiver. Signals from the three-colour band channel are separately received by three 3-inch cathode ray tubes and projected optically as a composite colour picture. Black and white television receivers would receive the green signals only

Still Five Years Ahead

"Although we have solved the all-electronic colour television problem, it will require a number of years to establish colour television as a service to the public.

"Any commercial system depends upon the ultra-high frequency spectrum in which the necessary band width for colour exists. No matter how far the development of the principle and the apparatus has gone forward, there must yet be complete exploration and tests in the field of the behaviour and limitations of ultra-high frequencies. We expect to complete our development of electronic colour television apparatus before the ultra-high frequency spectrum is made ready for its use in a commercial way.

"This demonstration, therefore, does not change the time period estimated by us in December, 1945, that it would require five years to bring a colour system to the present position of black-and-white television.

Dr. Jolliffe disclosed that the RCA timetable for future demonstrations of colour television is divided into five stages.

The remaining stages in the timetable of laboratory demonstrations of electronic colour television were outlined as follows:—

Motion picture films within three months; live-action studio scenes by the middle of 1947; outdoor action scenes by the latter part of 1947; large-screen theatre-size pictures in 1948.

POOL
CARBONS

RCA SOUND SYSTEM

Observation Window

FILM TRANSPORT WORKERS

Defined in Wages Board Report

THE much-discussed and plentifully abused proposals of the Road Haulage Wages Board, a statutory body set up to deal with problems of transport labour, include, I observe, new paragraphs which deal with the hours of film transport workers. The necessarily irregular working hours of such personnel impelled the Board to such a course, and mention is made of the film transport worker in provisions for overtime, where time in excess of ten hours on any day other than Sunday is subject to overtime pay. He has, too, the privilege when working after 2 p.m. on Saturday of being bracketed with a milk worker.

IN a later paragraph he is specially defined as a worker engaged exclusively in the collection and delivery of films for the kinematograph Industry, provided that a worker shall not cease to be a film transport worker solely by reason of the fact that he collects from and delivers to kinemas, kinematograph accessories and equipment which are carried at the same time as the films are normally carried.

A PERSONALITY well-known in the radio and kinema world, C. F. Trippe, M.I.E.E., who was responsible for the commercial handling of B.T.-H. kinema business, retired from the company on December 31 last. He joined B.T.-H. in 1927 as manager of sound reproducer sales and continued in that capacity until September, 1945.

Born in Newfoundland, he obtained his first engineering experience with the Thomson-Houston Co., U.S.A., at Lynn, Mass. (which afterwards became the American G.E. Co.), subsequently coming to this country, where he was largely engaged in radio valve manufacture. He served in the Boer War, and undertook pioneer work in connection with radio and signals in the 1914-1918 war, attaining the rank of captain, R.E.

PITTED arc mirrors are still the bane of the enthusiastic projectionist, who still dreams occasionally of a mirror impervious to pitting. Until that day some means must be found to minimise the damage which occurs. Regular attention with a suitable polish, such as Reflecto, will keep a good standard of reflection going in spite of pitting and scorching and this, combined with protection when striking up, should keep a mirror in good usable condition over a long period.

JAMES BENSON.

SHOWMANSHIP

I CAN open this column in no better way than extending a warm welcome to my good friend, the Manager, whose opening article leads this section of the KINE. The Manager is, in fact, a good friend of mine; and I can assure you that there are few men in the business who know more about the game than he does, and I very much doubt if there is anyone else who could express what he does know as clearly and pithily.

The Manager will deal with all those matters which. hovering on the loose edges of the common definition of showmanship, have hitherto, for want of a more appropriate place, been accommodated in this feature.

These matters. such as care of staff, maintenance and improvement of amenities and long-term goodwill measures, are not exactly showmanship, if we accept that title as an alternative for exploitation; and while I have a sufficiently close acquaintance with managership to be able to appreciate any good work done along such lines, it is better that an expert with long and varied personal experience of matters of the kind deals with them.

In future, therefore, this column will deal exclusively with exploitation, and it should be the better for this restriction. For one thing. there should be rather more space available to devote to managers' efforts to put over films.

For another, the improved specialisation means that we shall be offering more comprehensive and intensive service to our readers. and that is the constant aim of the entire KINE. staff.

*

NOW let me return—with no apologies—to a subject I have touched on several times in the past. and that is the value of outside exploitation in comparison with interior displays and the like. I have always maintained that whenever possible—and, of course, it isn't always possible—the wise showman will always have an outside campaign along with whatever he does in his own theatre. That way he is sure of reaching the wide public, and not simply those people who are regular kinemagoers anyway.

Outside exploitation may not pick up many people who are casual or rare filmgoers, but those few it does attract may make all the difference between good and excellent business, or excellent business and broken records. And, of course, there is always the chance that new patrons may be won.

I revert to this subject because I notice that recently there has been a great deal more outside exploitation occurring in the reports which reach me from all over the country. This week. for instance. I publish two accounts of widespread distribution of facsimile railway tickets, plugging respectively "London Town" and "Holiday in Mexico." Both showmen who sent in these accounts report good results.

Whether my words in the past have borne fruit I have no means of knowing, but, in any case, it is good to know that more and more showmen are practising a form of exploitation that pays dividends, not only in respect of the individual kinemas concerned. but from the point of view of the Trade as a whole.

Enterprising outside exploitation not only does a job for one film and one hall, it impresses the public in general with the fact that this Industry is on its toes, and that this Industry is being conducted by men of enterprise and imagination.

*

I HAVE to make a correction. Last week I printed a picture of an effective display at the Gaumont, Finchley, but by a slip in my filing system I credited the job to C. E. Stead, who is in charge of the Finchley Odeon, in place of G. P. Elcock. Both Elcock and Stead are enterprising showmen who produce consistently good work, but I feel sure that neither wants to receive credit for displays carried out by his neighbour. My apologies, gentlemen.

*

WHEN I gave last week's news of the cup being presented by L. B. Fancourt, Odeon North-Western theatre controller, I said that personally I had never heard of another circuit controller putting up such an award. It has been pointed out to me that Leslie Posner, controller of G.B.'s circuit "B," which includes the Gaumont State, Kilburn, and other important kinemas, put up a cup a couple of years ago for competition in the old Hyam's theatres. The contest still runs in the newly reorganised circuit "B," and John Read, of the State, has twice won the cup, which is awarded annually.

I knew of this contest—but did not know that Posner had put up the cup personally. I am very happy to learn that he did so, and to express the hope that his contest will continue to promote that friendly spirit of competition which gets the best out of first-class showmen.

All Night Effort

BILL BROWNE, of the Ritz, Hastings, went all out to put over "Night and Day," especially as he had received permission to open all night on New Year's Eve. Preliminary announcements included two weeks prior to showing a wandering spotlight in the auditorium which finally settled on a notice along the footlights reading, "'Night and Day'—showing Day and Night—December 31." This was followed by a slide giving details.

A week before showing, window displays were arranged in the town and the staff dressed for the occasion, wearing half ordinary dress and top half night attire, surmounted by night-caps. The doorman added an additional touch of comedy by wearing an old-fashioned night-gown and he carried a giant candlestick, bearing an advertisement for the film.

An organ interlude with a brief stage presentation, also carried out in night attire, by organist and performer, gave a foretaste of the film's music and plugged the all-night opening, which was also stressed by slips displayed in local taxis.

As a final touch, Brown persuaded all local dance halls to announce just before the last waltz that the Ritz was open all night, thus ensuring a crowded house for the 2.10 a.m. show.

Cigarette Appeal

J. H. HUTCHISON, of the Ambassador, Hendon. had an enterprising campaign for "Piccadilly Incident." It began well in advance with special displays and news of a forthcoming appearance of Sara Gregory.

Two elements were outstanding. The first was a tie-up with Piccadilly cigarettes covering 12

BLUE SKIES
BLUE SKIES
ODEON
FINCHLEY

An effective window display arranged by C. E. Stead, of the Odeon, North Finchley, at the local Woolworths, to put over BLUE SKIES (Warner): Below:—Attractive window set-piece arranged by M-G-M exploiteers and Charles Penley for shop window use in connection with LADY IN THE LAKE

Over the Top

This picture, taken inside the Odeon, Portsmouth, shows another very effective piece of work to put over Warner's BLUE SKIES. The bold treatment of the proscenium arch is the idea of manager Patrick Reed, who has thus turned an architectural feature to excellent use

BING CROSBY BLUE SKIES FRED ASTAIRE
Irving Berlin
BLUE SKIES

tobacconists. Printed labels plugging the film's appearance at the Ambassadors were pasted inside the top flap of 600 packets.

The second was the posting of sandwichmen in Piccadilly and the fixing of special quads on Underground sites.

Ten shop tie-ups arranged in conjunction with Pathé's exploitation department, and a personal telegram for display from Anna Neagle, Herbert Wilcox and Michael Wilding were other features of a varied and widespread campaign.

Black and White

WHEN screening "Night and Day," J. Barker, of the Palace, Lancaster, and his assistant, R. M. Davis, decided to make black and white the keynote of their exploitation.

Main item in their campaign was a tie-up with a big fashion house, in which the store supplied a striking foyer display of afternoon and evening wear in black and white, and a similar lavish display in their main windows. Generous banners and tie-up cards linked store and kinema with the film.

In addition, every dress parcel sent out from the store contained a delicately perfumed card in black-and-white bearing the line, "Now that you have a beautiful dress, have you seen the beautiful Technicolor film, 'Night and Day'?"

Exploitation was also derived from a nearby fire, with a display over the burned-out site, reading, "Yes! You'll be sizzled, too, with the hit tunes in 'Night and Day.'"

A lively and imaginative campaign.

Woman Angle

WHEN he was screening "The Years Between," Alec Reid, of the Plaza, Southfields, hit upon the theme, "Is a Woman's Place in Parliament?" as the keynote for his exploitation.

To develop this in a dignified manner suitable to the subject of the film, he managed to secure the loan of a pictorial exhibition from the Bureau of Current Affairs, called "Meet Your M.P." It consisted of 17 pictures with explanatory captions. Reid added an eighteenth—a personal letter from the local M.P. A tie-up phrase linked exhibition—housed in the foyer—and the film.

Reid contacted all local political and working men's clubs and persuaded them to publicise the exhibition, and he secured good write-ups in the newspapers.

In connection with one of these he also ran an essay competition on his theme line. Shop displays and special matter on his Plaza Newsboard completed a well-rounded and intelligent campaign.

Tickets to London

C. E. MILLER, of the Odeon, Colwyn Bay, exploiting "London Town," had printed several thousand "railway tickets" stating "Odeon, Colwyn Bay—Trains to London Town." These he distributed widely through box-office, local libraries and shops, thus covering a very wide field.

In addition, the theatre was decorated to represent an Underground station, with directional signs all pointing to London Town. Shop tie-ups completed a workmanlike piece of exploitation.

Tickets in London

WHEN putting over "Holiday in Mexico," G. C. Dilley, of the Ritz, Edgware, had a special window display in a tours office, neatly tying up the film with travel interests.

He also had printed three thousand facsimile railway tickets which were left in trains, buses, trams and on shop counters. They were also slipped into newspapers, and the theatre staff co-operated daily in distributing them.

The cards read: "Your return half for 'A Holiday in Mexico'" and the other half of the ticket said, "Nearest station—Edgware. The Ritz," and gave the times of showing. Both halves bore the date. A very effective stunt, with the distribution especially effectively contrived.

Newspaper Aid

B. H. GOODMAN, of the Trocadero, Liverpool, is adept at securing widespread co-operation from the Press. He again exhibited this flair when putting over "The Stranger" by means of a Loretta Young likeness competition, arranged in association with five newspapers, each of which undertook to find their local Loretta.

The contest was fixed with papers in suburban districts, because most of Goodman's patrons come in from the suburbs, and the Liverpool licensing authorities frown upon contests in the town. The amount of free space thus obtained was very considerable and maintained for three weeks, with an excellent effect upon business.

Bow in Paignton

ARTHUR WILLIAMS, manager-organist of the Palladium (Odeon), Paignton, obtained valuable advanced publicity for "The Magic Bow," and during the week of showing followed this up with Press write-ups boosting the film.

A tie-up was arranged with two of the leading music shops in this area, both of which gave special windows, with an attractive art card, suitably worded, advertising this picture.

The week preceding playdate Bob Roberts and the Spa Salon Orchestra, featured every morning the theme tune of the film, "Romance."

A "Civic Night" was arranged for the opening, which the council and dignitaries of Paignton attended, and Williams arranged a special organ interlude lending colour and atmosphere to the opening.

Star Cable

A COMPREHENSIVE scheme was carried out by C. V. French, of the Whiteladies, Clifton, Bristol, in connection with "Night and Day."

As Cary Grant, a Bristolian born and bred, was starring in the picture, French sent him a cablegram informing him that the film was shortly being shown in his native city. Back came a reply congratulating French on the fact that he was going to show the film, and giving his regards to all Bristolians.

French hung Grant's cablegram close to the pay-box and had a big replica on a board measuring 5 ft. wide by 6 ft. high placed on the wall of the foyer. It also emphasised that "A few words can express so much if cabled via Western Union. But no words can express the delight of Warner's Technicolor, 'Night and Day.'" A reduced facsimile was placed in the window of the Western Union premises in the city centre, accompanied by stills and matter.

A big display was the result of a tie-up with the Ascot water heater. With the co-operation of the Bristol Gas Company a similar display was staged at the company's main showrooms in the centre of the city. These displays proved so successful that arrangements were made for co-operation with the gas companies in all the towns in the West Country where the film is to be screened following Bristol.

Reading their Minds

A MYSTIC touch was employed by Derik Walton, of the Wicker, Sheffield, to exploit United Artists' "Spellbound." It went over with his patrons so well that he did outstanding business.

He approached Jagana, a mind and thought reader, who made personal appearances on the stage each night and provided a link-up with the film, a psycho-analytical mystery picture.

He had excellent renter co-operation and several 16-sheet posters were prominently displayed in the city. A tie-up with a well-known gown shop on the theme "Styles to hold you Spellbound" proved very effective.

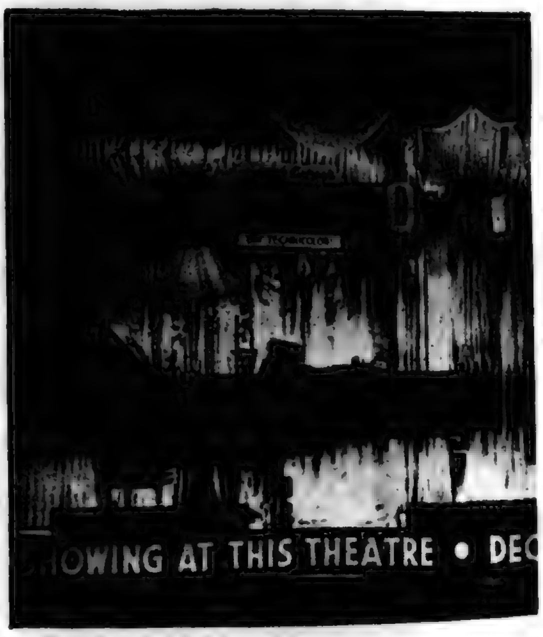
New Cross News

RALPH PHILLIPS, manager of the New Cross Kinema (whose initial, by the way, was erroneously printed as "A." above his contribution to the exhibitors' symposium in our New Year number), realises that the important word in the name of his theatre is "New," for he manages to ring the changes in his publicity with notable success.

For "A Matter of Life and Death" he employed two unusual aids. In the large frame fronting the balcony lounge he placed a 5½ x 4 ft. poster, hand-painted to his own design, which showed an impression of David Niven standing at the foot of a futuristic flight of stairs. The minimum of wording

Management
BLUE SKIES
DURING THE COMING NEW YEAR
Irving Berlin's
BLUE SKIES
BING CROSBY
FRED ASTAIRE-JOAN CAULFIELD

Neat decoration of pay-box by E. H. Anthony of the Royalty, Lancaster Road, attractively put over Warner's BLUE SKIES



Help from the R.A.F.

The picture on the right shows a display at the Ambassador, Hendon, arranged with R.A.F. co-operation by J. H. Hutchison, to exploit A MATTER OF LIFE AND DEATH (G.F.D.). The smaller picture above illustrates a decorative effect for CONCERTO (British Lion), achieved by J. G. Laws, of the Savoy, Grimsby, with ex-R.A.F. radar metallic strip

was added, and the pictorial part of the design was executed in bold masses of colour.

On the display shelf at the foot of the stairs to the stalls he stood a very unusual kind of advertising panel, consisting of a white board about 16 in. wide by 4 ft. high, on which was painted, "First Royal Command Film Performance," followed by the star names and film title, the word "Technicolor," and at the foot the date of screening at the kinema. Fastened to-right and bottom-left, so that they partly extended beyond the edges of the card, were two large stills showing Kim Hunter and Marius Goring. A length of tasselled red cord and a fragment of scroll-work in metal strip clipped to the top and side edges of the main board completed an unusual arrangement.

The Blues

IT is not easy to publicise a film with a title like "Blue Skies" during the winter when our climate refuses to co-operate, but C. E. Stead managed to boost the Warner picture at the North Finchley Odeon very effectively by arranging a tie-up with Woolworth's, who dressed one of their windows with sheet music and stills around a 5-ft. central card carrying portraits of Bing Crosby and a prominent reference to the many Irving Berlin tune-hits. Colour theme of the widow was naturally blue. Reciprocal displays of the music were made in the theatre foyer.

Golden Foyer

IN his publicity for "Canyon Passage" (G.F.D.), F. W. Minde, of the Odeon, Eltham, emphasised English star Patricia Roc making her first appearance in an American film.

The foyer display also included a pile of "gold" nuggets—pebbles coated with gold paint—patrons being invited to guess the number in return for free passes. Members of the Odeon National Cinema Club were asked to collect the pebbles, and their response was most enthusiastic.

One lot arrived in a wheelbarrow—another in a matchbox! A competition for the best coloured painting of redskins was also arranged for club members.

Recalling the Past

ERNEST HURRY devised a particularly attractive lobby display for "Carnival" (G.F.D.) at the Edmonton Regal recently, capitalising the popularity of a film star known personally to many of his patrons.

Hazel Court had attended the theatre last year to help judge the Butlin-G.B. Holiday Princess contest, so Hurry fixed a coloured D.C. bill of the player above a letterpress card giving particulars of the film. On a black backing beside this he fastened 12 photographs taken at the time of her visit to the theatre and across the top in 15-in. letters the catchline: "Do you remember?" Managers do not seem to glean the after-effects of personal appearances in this way as often as they might.

"Carnival" was screened during the same week as "Algeria"—another British picture, so Hurry devoted a corner of his vestibule to a splash display on patriotic lines headed "An all-British week," with two draped flags to point the story and add colour.

Selling "Shock"

AS part of his publicity campaign for "Shock," E. Chapman, of the Palace (Emery), Warminster, invited patrons to write to him giving details of their greatest shock. For the best entries free vouchers to see the film were awarded. During the fortnight before the playdate, teaser slips were fly-posted about the entrance and in the interior of the theatre. One of the slips was worded: "Star Power! High Voltage Suspense! Electrifying Drama!"

Special Signal

A NEAT touch to exploit the radar film, "School for Secrets," was described as "perfect" by R.A.F. radar personnel who attended a midnight preview of the film at the Odeon, Plymouth, and heard a morse message relayed over the kinema's amplifiers just before the screening conveyed greetings to the audience. Civic dignitaries and high-ranking R.A.F. officers were among the guests at this special showing.

In All Vehicles

W. T. MOFFATT, of the Plaza, Southsea, putting over "A Matter of Life and Death," in conjunction with the manager of the Regent, Portsmouth (H. J. Court), was able to arrange, with the willing co-operation of the Portsmouth City Police, for 400 buses of the Portsmouth Corporation and the Southdown Motors for a nine days' insertion in vehicles of a neatly worded "safety first" slip using the title of the film. Good widespread exploitation!

The Showman

MUSIC

Edited by JACK COURTNAY

What You Can Do in a Five Minute Interlude — And a Critical Contrast

"ENOUGH is as good as a feast." That is as true to-day as when it was first uttered and, frankly, when I have feasted too well I am just plain sick and I have yet to meet anyone who reacts differently.

I am quite well aware, in these days of slipping standards, that to utter such a truism is more or less to date oneself. I make no apology, for there are many in the entertainment world whom, by their attitude, have apparently never heard of it, or if they have, have conveniently forgotten it, and it is better to be dated than to be dumb.

A performer may be well educated and still lack common-sense; brilliant yet lack good taste; and an audience is quick to resent an overdose of anything which leads them to believe that they are really being deprived of something to which they are legitimately entitled.

URSULA CREBER

After all, the dessert is just the finishing touch to a good meal, and there is something wrong with a man's digestion if he passes up the rest of the dinner to have six helpings of the trifle.

What's this all about? Simply this: At a theatre recently an organist was engaged as an added attraction. The manager introduced him over the microphone and he came on and he played and he played. After 21 minutes, with but the briefest pauses between items, he announced pertly, and I am using the word in its cheeky, conceited sense, "That was, as you should have known ———— by ————."

What impertinence! After 20 minutes' playing on a Hammond, with no organised thought behind it, I am quite sure that his listeners did not know—and cared less—what he was playing.

Another thing. Why do these "Hammondites" insist on giving us a "pedal solo"? While the Hammond, properly treated, is capable of producing almost anything asked of it, there is a limit to what the performer should demand.

After the performer had finished his recital he intimated, without much encouragement from his audience, "I am now going to ask you to sing two songs from 'Night and Day,' Cole Porter's film, which you have probably seen. I know you have good voices."

Apart from the fact that this particular film was, or had been showing at the opposition, and that the artist proceeded to give such a highly characteristic rendition of the said melodies that the audience couldn't follow him, it was a great success.

But I didn't have the opportunity of finding out whether they had good voices or not, for they gave up the ghost before they even got started.

From remarks overheard it was obvious that the interlude was much, much too long! I am certain that the audience would have reacted much more favourably if the player had come on and done his stuff and finished in, say, about 12 minutes

Time Enough

UNLESS an interlude is in the nature of a stage show, backed up by artists, or a well-thought-out slide interlude, utilising to the utmost the kinema's resources, a long interlude is merely an irritation and anything more than enough is *too* much.

The late Sir Oswald Stoll, one of the shrewdest showmen in the history of the English theatre, when he started organ interludes at the London Opera House many years ago, insisted that they should not exceed six minutes, although we were allowed to steal an extra minute for tabs!

Often in the past 18 months or so I have heard the querulous complaint, "I've only got five minutes. What can you do in five minutes, I'd like to know?" One does not know just what to say, for it is obvious that if five minutes are not long enough, then ten minutes are too long.

If Ronald Frankau in a six-minute appearance in "Monday Night at Eight" can steal the show, it is proof positive that time is not the essence of showmanship.

It takes a good man, with such a diverse audience as the kinema to keep so great a number of people entertained and still leave them wanting more. Better to strike the happy medium. Ten to 12 minutes, except on rare occasions, is quite sufficient.

But what can you do in five minutes?

Paralyse them—if you've got the right stuff!

Here and There

ROBINSON CLEAVER is to be congratulated in having Ralph Bartlett to run his "Radio Fan Club," for without doubt he is a hard worker and clever to boot.

I have just received a copy of his Robinson Cleaver Fan Club Magazine. The first to be issued since the war and published at the modest price of 1s. 6d., the profits from which go to charities.

I find it extremely interesting, and it is this sort of thing which will do much to keep alive an interest in our work. Congratulation, Robinson Cleaver Fan Club!

Ursula Creber has returned to the Commodore, Orpington, after a varied career in the Service. When called up she joined the ambulance service, and after the blitz transferred to ENSA, touring for four years.

During her travels she played a Hammond in the Orkneys and was lucky enough to get a week at the Astra Cinema in The Hague. Then came her C.M.F. tour and, on being released, she returned to the Christie at the Commodore.

There is an opening for a young organist (male) with ideas and who can play. I would be glad to hear from anyone possessing these qualifications and at present out of work.

Please do not phone or call, because if you do you will not even be considered. Letters only addressed to me, c/o the KINE., marked "Organ Appointment."

"Theatre Organ World." Owing to the difficult paper situation and increased cost of production, a reprint of this is extremely unlikely, and as there are relatively few copies left, if you have not already ordered, please do so before it is too late.

The semi-annual meeting of the full Board of Administration of the Theatre Organists' Benevolent Fund will take place Tuesday, January 21.

John Uff was the recipient of a very nice letter from L. A. Martin, the manager of the Plaza, Romford, which said: "I would like to take this opportunity of personally thanking you for the very fine show you put over on the occasion of the entertaining of 1,500 children for a Children's Treat at this theatre.

"I can assure you it was appreciated by all, and I hope that you will be able to come along in the near future and play for us."

This reflects great credit on both manager and organist. It shows how important an organ can be in helping to entertain the children, and how nice a manager can be when he likes.

Harold Ramsay's engagement at the Granada, Tooting, finishes on January 18, when he returns to the halls. I am sure we all wish him luck and regret that his stay has been so short in the kinema proper.

Alex Taylor is doing a week's guest engagement at the Regal, Cambridge.

JOHN REYNDERS makes this

MUSICAL SUGGESTION

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(RKO-Radio)

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ZANUCK TO MAKE EIGHT SPECIALS

Budget Exceeds £9,000,000

A NUMBER of top-budget features, to cost in excess of £9,000,000, are to be made by Darryl F. Zanuck, vice-president in charge of production at 20th Century-Fox.

The films, most of which are to be made from best-selling novels, include Kathleen Winsor's "Forever Amber," with a cast headed by Linda Darnell, Cornel Wilde, Richard Greene, and George Sanders, now being made in Technicolor.

Others are "Captain from Castile," Technicolor production, featuring Tyrone Power, Cesar Romero, John Sutton, Lee J. Cobb, and introducing newcomer Jean Peters; "Moss Rose," to star Peggy Cummins with Victor Mature and Vincent Price; "The Foxes of Harrow," a tale of a professional gambler in New Orleans, starring Gregory Peck; "Britannia Mews," from Margery Sharp's book, for which Rex Harrison and Gene Tierney have tentatively been cast; "Nightmare Alley," from William Lindsay Gresham's novel, with leading rôles for Anne Baxter and Mark Stevens; "Scudda Hoo, Scudda Hay," from George Agnew Chamberlain's novel, to be made in Technicolor, with June Haver and Lon McCallister; and Darryl F. Zanuck's personal production of Laura Z. Hobson's story, "Gentleman's Agreement."

◆

"RAZOR'S EDGE" NEW U.S. RECORDS

Million Dollar Gross in Eight Weeks

The Darryl F. Zanuck production of Somerset Maugham's "The Razor's Edge" is shattering world records in the United States. The film has now completed a million dollar gross in eight weeks of its première engagement at the Roxy, New York—the largest earnings of any entertainment attraction for that period.

During its run at the theatre it twice broke the world's one-week business record. In its first week "The Razor's Edge" set the world's record with 164,701 dollars; that figure was topped in the second week with 165,265 dollars. However, the best week of all was the sixth week, when the gross reached a new high of 175,634 dollars.

"The Razor's Edge" is doing correspondingly spectacular business throughout the U.S. It is now in its third week at four theatres in Los Angeles, playing a third big week at three big kinemas in Kansas City.

Records have been reported from the Wisconsin Theatre, Milwaukee; the Fox, Philadelphia; Uptown and Rialto in Salt Lake City; New, Baltimore; Oriental, Portland; Majestic, Providence.

In this country the film commenced its fifth highly successful consecutive week at the Odeon, Marble Arch, where it has been held over following tremendous business.

Backgrounds for A WOMAN OF MY OWN, an early M-G-M presentation featuring Greer Garson, were filmed against the Monterey coast of California

Watch Those Safety Lights *Says H.O.*

KINEMAS, theatres, music and dance halls must see that adequate safety lighting is provided when the public is present, even if there is any failure of the general electrical supply to the premises.

In a letter on this subject to the licensing authorities dealing with kinemas, etc., the Home Office also suggested that managers of places of public entertainment should make arrangements to pick up the power cut warnings broadcast by the B.B.C.

M-G-M BRITISH TRAVELTALKS

Release of Seven Scheduled

A NEW series of the popular Traveltalks, of particular interest to British audiences, has been made by James Fitzpatrick. M-G-M is to release the total of seven films over the next 12 months.

Produced in Technicolor, the new series is devoted entirely to Ireland, Wales, the English countryside, and London. Fitzpatrick and his unit visited this country during the Fall of 1945 and spent several months filming well-known beauty spots and historical landmarks.

The subjects are:—

"Looking at London," which is a survey of the Londoner's familiar landmarks.

"Over the Seas to Belfast."

"Wandering Through Wales."

"From Liverpool to Stratford."

"Scholastic England" deals with two towns that have a great traditional history: the University towns of Cambridge and Oxford.

"Glimpses of Old England" covers the pastoral scenes and colourful landscapes which are characteristic of the English countryside.

"Roaming Through Northern Ireland" starts its tour at the City of Enniskillen, and visits Downpatrick, Port Rush, Dunluce Castle, and County Down.

Under 16's Banned

After reviewing the horror film, "The Mummy's Curse," at the New Central Hall, Blackburn, on Friday, Blackburn Corporation Watch Committee agreed to it being shown to patrons over 16.

The First Successful Projector

HONOUR CLAIMED FOR BIRT ACRES

REMINISCENCES of the very early days of the kinema are forthcoming in correspondence between Sidney Birt Acres, son of the late Birt Acres, and Ernest Crawford, of Bath, who was a personal friend of John Arthur Roebuck Rudge, the inventor of the "Biophantoscope," acknowledged forerunner of the kinematograph.

Supporting the claim of Birt Acres to be the inventor of the moving picture, Mr. Crawford submits documentary evidence from S. Birt Acres, now residing at Southend-on-Sea.

According to records in the latter's possession, attention was first called to the work of Birt Acres by King Edward VII when Prince of Wales, who indeed, it is claimed, gave the apparatus the name "kinematograph," which it has since retained.

Birt Acres gave demonstrations with his new invention in a room facing Piccadilly Circus, London. His apparatus was at first called "The Kinetic Lantern," and was afterwards known as the "Kineopticon."

In July, 1896, by command of the Prince of Wales, the inventor gave an exhibition at Marlborough House of some of his animated photographs. The Prince and Princess of Wales and the Duke and Duchess of Connaught were present, with other Royal personages. The programme of 21 pictures included scenes at that year's Derby and the German Emperor reviewing his fleet.

Sidney Birt Acres states: "I cannot deny that Friese-Greene (of Bath) may have projected moving pictures before Birt Acres, but I do definitely claim that my father's machine was the first successful projector.

"I also claim that Birt Acres filmed the Derby in 1895 and showed it to the Royal Photographic Society in London—of which he was a member—in 1896; and that he was the first person to entertain Royalty with the kinematograph.

"Lumière was admittedly working on a similar problem in France; but I believe my father beat him by a short head. The continuous film of the Rev. Hannibal Goodwin was of considerable assistance to the development of the kinematograph, and in all probability Edison's 'Kinetoscope' was based on similar ideas."

PEOPLE

Staff Changes in the Wolverhampton Area—New Set-up at G.F.D. Bristol Branch—More Transfers

A NUMBER of staff changes were confirmed by the Wolverhampton licensing magistrates on Monday, January 13.

T. H. **LLOYD** once more takes over the Queen's (Gaumont) after a long spell on war work, from which he was recently released. He takes the place of **H. LAYBOURNE**, who goes to the Picture House, Leicester, as manager.

IVOR PHILLIPS takes over the Scala (Gaumont) from **CHARLES GROSVENOR**, who becomes a relief manager. Phillips has held a position of this kind recently. **LOUIS FREEDMAN**, who has been a relief manager in the Birmingham area, goes to the Dunstall (Odeon) as successor to **HENRY PEARCE**, who moves to Boston, Lincs.

CHRISTOPHER BILTON, who has been at the Savoy (A.B.C.) for several years past, has given up the films to go to the Rollerdrome as manager of the roller-skating rink at Wolverhampton, which has reopened after the war. His place is taken by **KENNETH HALL**, who for the last six years was in charge of the Regal, Handsworth.

* * *

ARTHUR LEVY, who is now manager of the new G.F.D. branch at Bristol, has a staff which includes **KEN WILLIAMS**, who acts as representative for the company in Wilts, Dorset, and part of Gloucester. **SIDNEY PHIPPS** is in the same capacity on the North Somerset ground. The office manager is **FRANK WILLIAMS**, who was formerly assistant manager of the Liverpool office. From Birmingham comes **BILL FARMER**, who has taken over the exploitation in this area.

* * *

MAURICE J. WILSON, managing director of Grand National, has appointed **CLIFFORD R. SEWELL** publicity director. Sewell has resigned his position in the publicity department of G.F.D. in order to commence his duties with Grand National at once. He has been connected with the film Industry for 17 years, nine of which were spent on the editorial staff of the *Daily Film Renter*. At G.F.D., Sewell (who joined that company in the days of the late C. M. Woolf) worked as assistant to Mae Murray, Harold Plaister, Alan Hibbert-Jones, and John Ware, in succession.

* * *

GEORGE HARRY BREWER, assistant manager at the Odeon, Acton, for the past two years, has transferred to the Odeon, Park Royal. Before he left the Acton house he was presented with a fitted travelling case and a pair of gold cuff links by Jack Goulding, the manager, on behalf of the staff.

Mr. Brewer's place at Acton will be taken by **F. W. PIETERSON**, from the Odeon, Rayners Lane.

HARRY RAYMOND, who has been appointed assistant manager to **J. H. PILKINGTON** at the Cinema Royal, Blackburn, was until recently organist at the Rialto, Blackburn. At one time he was assistant musical director at the Paramount (now Odeon), Manchester.

* * *

WALTER H. RAYMOND has been placed temporarily in charge of the Croydon Hippodrome to fill the vacancy created by the resignation of Mr. Marks. Originally a newspaper illustrator and poster designer, Raymond then went into the theatrical business and, besides acting, did management and production work for George Dance and other entrepreneurs. He joined Odeon in 1940 and until recently was manager of their South Norwood hall.

* * *

On the resignation of C. Blackmore, **J. P. COLLINS** was recently appointed general manager of the Davis Theatre, Croydon. Before the World War he was for five years with G.-B., latterly at the New Gallery, Regent Street. He held a commission in the Pioneer Corps and served in the Middle East for three years, going to France shortly after D-Day.

His house manager is **F. H. CLARK**, who was assistant manager at the same theatre before the war, in which he served in the Army and endured 3½ years as a prisoner of war under the Japanese.

* * *

A. M. PURDY is now assistant manager at the Davis Theatre, Croydon, his first kinema appointment. Previously, he was on the stage with the Sheffield Repertory Company and touring with his own shows. As current policy at the Davis is to present "live" stage shows, Sunday concerts, etc., his previous experience of this type of entertainment will be of considerable value.

* * *

LESLIE SHAWCROSS, manager of the Queen's, Newcastle-on-Tyne, has been appointed assistant circuit controller of the Gaumont-British Picture Corporation, Manchester area. He has been with the Corporation for 25 years and has spent 17 of them in Newcastle.

* * *

F. S. WEBB, who has been manager at Cosham since his demobilisation, has been transferred to the Odeon at Albert Road, Southsea, where he succeeds **A. C. SALTER**, who has become mobile. The new manager at the Cosham Odeon is **H. G. YOUNG**, who has been demobbed from the R.N.V.R., in which he served as first lieutenant in H.M.S. *Mallard*, 1st Corvette Flotilla.

Succeeding H. Arnold at Streatham Odeon-Astoria is **CHARLES W. FRITH**, who entered the Trade in 1923 at the Plaza and Carlton, Haymarket. From Brixton Astoria he went to the Paramount, Birmingham, as personnel manager at its opening in 1937, took over the Cardiff Capitol for a brief period and returned to London in 1938 for the opening of the Tottenham Court Road Paramount, of which he became manager shortly before the outbreak of war. He joined the Royal Armoured Corps and served for 3½ years in the Middle East. On discharge at the end of 1945 he was appointed house manager of the Marble Arch Odeon, from which he has moved to Streatham.

ESME ESLICK, who has been assistant to Harold Arnold at Streatham since the Spring of 1943, remains in a similar position with Frith.

In addition, **A. E. SLATTER** has been promoted to trainee manager there. Before the war he was receptionist under Mr. Frith at the Tottenham Court Road Paramount. Then he joined the R.A.F., and for two years was a prisoner of war in Germany.

* * *

After service at the Palace, Wood Green, **REGINALD HERRINGTON** has returned to his former "home" — the New Bohemia, Finchley. He succeeds **M. GRAHAM**, who now manages the Dominion, Tottenham Court Road

* * *

After a four weeks' stay as guest organist at the Rialto, Blackburn, **PHIL FARRELL**, formerly of Odeon, London, left recently for another appointment.

* * *

KENNETH FROST, lately transferred from the Purley Regal to the Croydon Savoy as assistant manager, came out of the R.A.F. and held posts at the City and Lonsdale, Carlisle, before returning to London as assistant at the Tooting Mayfair, where he remained for six months until moved to Purley in May, 1945. Before the war he was a commercial artist.

* * *

J. H. JELLY, recently placed in charge of the Harlesden Odeon, has had an interesting career. After 12 years in the Royal Navy (in which he attained the rank of Petty Officer) he joined Odeon as assistant manager at Worthing in 1938 and was promoted to manager at Tolworth in December, 1939. After six months there he took over the company's hall at Balham, but in 1941 he joined the R.A.F. on radar work.

He served in Arakan, and on discharge in October, 1945, was appointed mobile manager at Marble Arch, where he remained until going to Harlesden. While at Marble Arch he met Lord Louis Mountbatten, who recognised him as a former Service comrade whom he had met twice in the East. His brother is Graham V. Jelly, now manager of the Bristol Odeon.

* * *

After some 33 years in the entertainment business, **BERT GORDON SMITH**, who for many years has ably managed the Empire, Alfreton, Derbyshire, has retired and, like many of the Veterans and the Lancashire Old Boys, is taking up a somewhat less strenuous way of living. In fact, he is opening a dance hall in the town; for, he writes: "I am very proud to say that the townspeople regretted my departure from the Empire, and it is their wish that I stay in the locality." A nice testimonial from patrons to a showman who has always done a wholehearted job.

* * *

C. F. TRIPPE, M.I.E.E., has retired from B.T.H. He joined the company in 1927 as manager of sound reproducer sales and continued in that capacity until September, 1945.

He was born in Newfoundland and obtained his first engineering experience with Thomson-Houston at Lynn, Mass., subsequently coming to this country, where he was largely engaged in radio valve manufacture. He served in the Boer War, and undertook pioneer work in connection with radio and signals in the 1914-1918 war, attaining the rank of captain, R.E.

For many years Trippe was secretary of the Radio Dinner Club, membership being restricted to those engaged in radio in the First World War. He will best be remembered in B.T.H. as being responsible for the commercial handling of the company's kinema business.

* * *

A. W. RIFKIN, who has been Manchester area supervisor for A.B.C. for the last 15 months, will take up duties in the Yorkshire territory within the next few days. Before taking over his present post in Manchester he was A.B.C. supervisor in the Newcastle-on-Tyne area.

He has held managerial positions in various parts of the country. In 1938 he opened the Ritz, Wigan, for A.B.C. He was for a number of years with Union, and was, at one time, supervisor in the North-Western area, subsequently transferring to London as manager of the company's buying department. He is a member of the committee of the Manchester and Salford branch and of the council of the Society of Cinematurians.

J. T. REARDEN, of Lancaster, who is supervisor of the A.B.C. theatres in N.E. Lancashire, will succeed Rifkin.

* * *

DENNIS BOWDEN, late assistant manager of the Forum, Southampton (A.B.C.), has been appointed manager of the Regal, Bridlington (A.B.C.).

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B.K.S. HAS FIVE-YEAR PLAN FOR TECHNICAL PROGRESS

Wide Extension of Activities

A FIVE-YEAR plan of progress was outlined in a statement made by I. D. Wratten, F.R.P.S., President and Fellow of the British Kinematograph Society, at a meeting on January 15. The statement had been prepared by the Council of the Society and represents the policy to be pursued during the next five years.

The status of a society is no higher than that of its principal membership. Under the terms of the new constitution, the Council is required to restrict the corporate membership to persons of technical eminence and good standing in the Industry. Election to the corporate membership will, therefore, be a jealously guarded privilege. The Associateship, on the other hand, is open to any technician who has been engaged for two years in the Industry.

Qualifications for Membership

In the field of film production it is the aim to secure as a corporate member every technician whose name appears on the credit titles of British films.

Members have henceforth the opportunity of qualifying for a still higher status, that of the Fellowship. The first fifteen Fellows were recently elected by the Society. It is suggested that all technicians so qualified should be encouraged to use the initials F.B.K.S. on credit titles.

Following a review of the lecture programme (42 papers having been arranged during the 1946-7 session, in addition to joint meetings with the A.C.T.) it is stated that the status of the Society is such that any technician is honoured by an invitation to lecture to the Society. The time has arrived when the practice of other learned Societies is to be adopted, of inviting the submission of papers early in the year.

Technical committees have been appointed or are in process of formation on (*a*) film mutilation; (*b*) technical data books; (*c*) Home Office regulations; (*d*) test films; (*e*) studio set construction; (*f*) practical aspects of sound recording; (*g*) camera and sound report sheets; (*h*) distribution of 16-mm. films; (*i*) 16-mm. projector requirements. Much of the work of the above committees will, of course, lead to the preparation of British standards as the Society works closely with the British Standards Institution.

Training Technicians

Educational activities should cover the following fields: (*a*) studio, (*b*) laboratory, (*c*) theatre, (*d*) kinematograph sub-standard, (*e*) engineering. Laboratory and generalised instruction will be centralised in London; training of projectionists must necessarily be decentralised.

One of the most successful activities of the Society is the two-year course in kinematography organised at the Polytechnic, Regent Street. The present course is limited to an intake of twelve students per annum. The Society would give sympathetic consideration to the views of the Industry relating to an increase of intake, and proposals have already been discussed with the British Film Producers' Association for the extension of this course to a third year, the additional period consisting mainly of practical work in a studio.

Education Officer

In the matter of education it is the aim of the Society to be of maximum service to the Industry, and for this reason it seeks the closest association with all interested bodies, with a view to making educational courses of an essentially practical nature. To this end, the appointment of an Education Officer has been suggested.

The B.K.S. Journal is to appear bi-monthly from January and monthly from July, 1947.

Among other objects of the Journal Committee are the publication of papers as early as possible after presentation; publication of reports of all technical committees; the reprinting of selected papers from overseas publications, e.g., the *Journal of the Society of Motion Picture Engineers*, *La Technique Cinématographique*, *Kinotechnik* when republished, etc., and on the circulation side the receipt of the *Journal* by every technician employed in the Industry, every kinema theatre, colleges and universities, leading technical libraries, etc.

Inauguration of Library

The Council feels that a long outstanding want has been met by the recent inauguration of a library of technical books. The aim of the Library Committee is to make the Society's library a unique collection of publications pertaining to kinematography, and the library should aim to include:

(*a*) Books under the following headings, in all cases relating to kinematography:

1. History;
2. Reference;
3. Technical;
4. Associated Sciences;
5. Cultural.

(*b*) All standards specifications relating to kinematography.

(*c*) All known periodicals, home and overseas, relating to kinematography.

(*d*) Patent Office abstracts.

(*e*) Publications of trade firms.

(*f*) Film scripts.

The catalogue of the Library should be published annually and all accessions should be printed regularly in the *Journal*.

The closing section of the statement sets out aims to be realised by the Theatre Sub-standard and Film Production Division of this Society, the development of provincial branches, activities of a Foreign Relations Committee and co-operation with other societies and Government departments.

•

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., Jan. 23 and Wed., Jan. 29

Thursday

The Mummy's Ghost (*G.F.D.*)

Private Theatre. 10.30 a.m.
Cast: Lon Chaney, John Carradine, Ramsay Ames, Barton MacLane. **Director:** Reginald Le Borg.

Lon Chaney appears in this film as Kharis, the mummy—a rôle he created at Universal City some time ago. Ramsay Ames has the leading feminine part—that of a reincarnated Egyptian princess.

The plot centres on the efforts by a High Priest to unearth the sarcophagus of the princess and return it to Egypt.

The production is said to have many eerie sequences.

Shadows Over Chinatown (*Pathe*)

Studio One. 10.45 a.m.
Cast: Sidney Toler, Mantan Moreland, Victor Sen Young, Tanis Chandler. **Director:** Terry Morse.

Sidney Toler, as the popular screen sleuth, Charlie Chan, unravels a mystery fraught with peril to his own life in this Monogram drama concerning the victim of an agency for supplying escorts for the lonely.

Mantan Moreland has a prominent supporting rôle as the inscrutable Oriental detective's chauffeur, and additional humour comes from Victor Sen Young as Chan's son, Jimmy.

Crime Reporter (*Exclusive*)

Hammer Theatre. 11 a.m.
Cast: John Blythe.

Claimed to be the first British thriller to be contained in three-and-a-half reels, this Knightsbridge-Hammer production introduces John Blythe as the "Crime Reporter."

The action describes black market activities which lead to the murder of a taxicab driver.

Perchance to Sail

With "Crime Reporter," Exclusive is Trade-showing another new British subject, "Perchance to Sail."

The first post-war Elder Dalrymple production, it features James Stirling Gillespie in a record of a delightful yachting holiday.

Friday

Murder Is My Business (*Pathe*)

Studio One. 10.45 a.m.
Cast: Hugh Beaumont, Cheryl Walker, Lyle Talbot, George Meeker. **Director:** Sam Newfield.

This P.R.C. picture is described as a full-blooded adventure of the fictional sleuth, Michael Shayne.

It tells how Shayne is in danger of having his private detective bureau closed, while, at the same time, he is trying to unravel the mystery surrounding the murder of a wealthy socialite who was being blackmailed.

The Voyage of Peter Joe (*G.F.D.*)

Private Theatre. 10.30 a.m.
Cast: Brian Peck, Mary Daly, Graham Moffatt, Knox Crichton. **Director:** Harry Hughes.

Three new episodes of this children's entertainment serial are being screened.

No. 4, "Cottage Pie" is the story of the unscrupulous Grinder's scheme to swindle a demobbed soldier out of his home.

No. 5, "The Laundry" shows Grinder running a laundry. He loses his watch and accuses the reception-clerk of stealing it. This causes the girls to walk out in protest. The boys offer to help, and the watch eventually turns up—in a pyjama pocket.

No. 6, "Stamp Ramp" involves Grinder in a scheme to steal a valuable Red Mauritius stamp from a sea captain. The boys intervene and everything works out satisfactorily.

Stranger from Santa Fe (*Pathe*)

Private Theatre. 2.30 p.m.
Cast: Johnny Mack Brown, Raymond Hatton. **Director:** Lambert Hillyer.

Monogram's popular outdoor action star, Johnny Mack Brown, with assistance from Raymond Hatton, is involved in a fast-riding, quick-shooting series of adventures.

Johnny Mack Brown is a U.S. Marshal detailed to wipe out lawless rustlers and killers. How he wins success by his own two-fisted efforts provides plenty of fast-moving material.

Monday

Genius at Work (*RKO-Radio*)

Tatler. 10.30 a.m.
Cast: Wally Brown, Alan Carney, Anne Jeffreys, Lionel Atwill. **Director:** Leslie Goodwins.

Described as a comedy with many hair-raising thrills, this picture presents the Wally Brown-Alan Carney comedy team as a pair of goofy detectives who run a radio programme called "The Crime of the Week."

When, in collaboration with their script-writer, played by Anne Jeffreys, they begin to get too near the mark in their deductions for the comfort of a mysterious criminal called "The Cobra," the two sleuths narrowly escape various forms of sudden death before they manage to trap the criminal.

Tuesday

Nocturne (*RKO-Radio*)

Studio One. 10.30 a.m.
Cast: George Raft, Lynn Bari, Virginia Huston, Joseph Pevney. **Director:** Edwin L. Marin.

George Raft is said to be ideally cast as a tough, persistent police detective in this mystery-melodrama.

The story deals with the investigations into the murder of a noted Hollywood composer. Checking up on ten women whose photographs are found in the dead man's home, Raft is led to many famous Hollywood landmarks, including the RKO-Radio studio with a film actually in production. Lynn Bari, co-starring, plays the chief suspect.

Boomerang (*20th Century-Fox*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Dana Andrews, Jane Wyatt, Lee J. Cobb, Arthur Kennedy. **Director:** Eliza Kazan.

Louis de Rochemont, producer of "The House on 92nd Street" and "13 Rue Madeleine," uses his established "factual" technique in "Boomerang," a murder mystery taken from real life.

The action concerns a priest who is shot dead in the street. The police, driven frantic by a public enraged at their inability to find the killer, take wild and often far-fetched steps to catch someone.

The young man on whom they pin the charge forcibly proclaims his innocence. This causes great commotion among the city's politicians, whose careers would be greatly jeopardised should the accused go free, but the State attorney procures the boy's freedom and exposes a bunch of racketeers.

Bonar Colleano Jnr., as an American G.I., and Barbara White, as a WAAF on leave, in the Associated British picture of the Terence Rattigan play WHILE THE SUN SHINES which Pathe is Trade showing at the Palace Theatre on January 28 at 2.30 p.m.

While the Sun Shines (*Pathe*)

Palace Theatre. 2.30 p.m.
Cast: Ronald Howard, Barbara White, Ronald Squire, Brenda Bruce, Bonar Colleano, Jum, Margaret Rutherford, Cyril Maude. **Director:** Anthony Asquith.

This big-scale Associated British production, presenting one of the biggest stage hits of recent years in an entirely new and hilarious guise, introduces Ronald Howard, son of the late Leslie Howard, to whom he bears a close resemblance.

Terence Rattigan's play ran for four years in the West End. In its screen form it is confidently expected to achieve greater fame. The piquant story concerns a bluejacket who is an Earl who nearly loses his fiancée to an American G.I.

Asquith, Rattigan and producer Anatole de Grunwald were responsible for the National Film Award winner, "The Way to the Stars."

Wednesday

Lady Luck (*RKO-Radio*)

Studio One. 10.30 a.m.
Cast: Robert Young, Barbara Hale, Frank Morgan, James Gleason. **Director:** Edwin L. Marin.

Romance is mixed with marital misunderstanding and comedy in this breezy story of an inveterate gambler who promises to give up gambling when he marries.

Robert Young has the rôle of the gambler and Barbara Hale is his young, anti-gambling wife, who misunderstands a friendly act shortly after their marriage and believes he has broken his promise. Frank Morgan has a typically humorous rôle as the girl's gambling grandfather.

Sea of Grass (*M-G-M*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Spencer Tracy, Katharine Hepburn, Robert Walker, Melvyn Douglas. **Director:** Eliza Kazan.

A powerful drama set against a background of New Mexico at the turn of the century, this love story is said to capture the rugged spirit of the period.

Tracy portrays Colonel Jim Brewton, leader of the pioneers who carved an empire out of the west, and Katharine Hepburn is seen as his competitor in the sea of grass.

Robert Walker, as Brock Brewton, spirited, reckless, illegitimate son who hates his father but idolises the man who raised him as his own, is said to have the most demanding characterisation of his career. Melvyn Douglas plays Brice Chamberlain, frontier attorney, and Phyllis Thaxter is Sara Beth Brewton, understanding daughter who worships her father and has a hatred for her mother—until she meets her.

Pandro S. Berman produced.

Suddenly It's Spring (*Paramount*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Paulette Goddard, Fred MacMurray, MacDonald Carey, Lilian Fontaine. **Director:** Mitchell Leisen.

This gay and witty production casts Paulette Goddard as a lady lawyer, the partner and also the estranged wife of Fred MacMurray. There are no courtroom scenes.

Paulette's rôle is that of a matrimonial expert in the Women's Army Corps who is placed in the embarrassing position of having to patch up her own shattered marriage, at the same time being called upon to proclaim to others how to make married life a success. Fred MacMurray has a comedy part as Paulette's husband, who finds himself drawn to a predatory young woman.

Odd Man Out (*G.F.D.*)

Odeon, Leicester Square. 10.40 a.m.
Cast: James Mason, Robert Newton, Kathleen Ryan, Cyril Cusack, F. J. McCormick, William Hartnell, Fay Compton. **Director:** Carol Reed.

Based on F. L. Green's novel of the same name, this Two Cities production gives James Mason the powerful rôle of Johnny McQueen, head of an illegal organisation. He is teamed with Robert Newton, who appears as an eccentric artist of the impressionistic school. The leading lady is Kathleen Ryan, an Irish newcomer who makes her début in the picture.

The film concerns a police drag-net search for Johnny, who is wanted in connection with the killing of a doorman during a pay-roll hold-up at a linen mill.

Q

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MAJOR Renter's Exploiteer last 3½ years, ex-Manager with poster and publicity experience seeks post with renter or studio.—Z., Box 958, Kinematograph Weekly.

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Continued from page 60

NEWCASTLE.

Fri.,	Jan.	24	10.45 a.m.	Own Theatre	The House of Tao Ling	20th Century-Fox	Kent Taylor	A
„	„	24	10.30 a.m.	Grainger	The Great Failure	Film Traders	Richard Shayne	U
„	„	24	10.30 a.m.	Queen's	Vacation in Reno	RKO-Radio	Jack Haley	A
Tues.,	„	28	10.45 a.m.	Grainger	Oliver Twist ; Winged Wonders	Renown	Dickie Moore	A
„	„	28	10.30 a.m.	Queen's	The Outlaw	United Artists	Jane Russell	U
„	„	28	10.45 a.m.	Haymarket	While the Sun Shines	Pathe	—	—
„	„	28	10.30 a.m.	Essoldo	Gallant Journey	Columbia	Glenn Ford	U
Wed.,	„	29	10.45 a.m.	Essoldo	Blackie and the Law	Columbia	—	—
Thur.,	„	30	10.30 a.m.	Essoldo	Behind the Mask	Pathe	Kane Richmond	—
„	„	30	10.45 a.m.	Grainger	Shadowed	Columbia	—	—
Fri.,	„	31	10.30 a.m.	Queen's	The Strange Woman	United Artists	Hedy Lamarr	—
„	„	31	10.45 a.m.	Essoldo	Secret of the Whistler	Columbia	—	—

NOTTINGHAM.

Thur.,	Jan.	23	10.30 a.m.	Elite	The Shop at Sly Corner	British Lion	Oscar Homolka	—
Fri.,	„	24	10 a.m.	Elite	Les Enfants du Paradis	British Lion	Arletty	A
„	„	24	10.45 a.m.	Scala	Behold Beatrice ; It's a Dog's Life	Exclusive	Fernard Ledoux	A

SHEFFIELD.

Fri.,	Jan.	24	10.30 a.m.	Regent	The Outlaw	United Artists	Jane Russell	—
„	„	24	10 a.m.	Picture Palace	Les Enfants du Paradis	British Lion	Arletty	A
„	„	24	10.45 a.m.	Cinema House	Hungry Hill	G.F.D.	Margaret Lockwood	A
„	„	24	10.30 a.m.	Gaumont	King Kong (Reissue)	RKO-Radio	Fay Wray	—
Tues.,	„	28	10.30 a.m.	Union Street	The Razor's Edge	20th Century-Fox	Tyrone Power	A
„	„	28	10.45 a.m.	Regent	While the Sun Shines	Pathe	Ronald Howard	—
Fri.,	„	31	10.30 a.m.	Regent	The Strange Woman	United Artists	Hedy Lamarr	—
„	„	31	10.40 a.m.	Union St. P.H.	Behind the Mask	Pathe	Kane Richmond	—

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DATE.			TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
					LONDON.			
Thur.,	Jan.	23	10.45 a.m.	Studio One	Shadows Over Chinatown	Pathe	Sidney Toler	—
,,	,,	23	11 a.m.	Hammer Th.	Crime Reporter ; Perchance to Sail	Exclusive	John Blythe	A
,,	,,	23	10.30 a.m.	Private Theatre	The Mummy's Ghost ; Nor' Easter	G.F.D.	———	—
Fri..	,,	24	10.30 a.m.	Private Theatre	The Voyage of Peter Joe, Nos. 4, 5 and 6.	G.F.D.	Mark Daly	U
,,	,,	24	10.45 a.m.	Studio One	Murder is My Business	Pathe	Hugh Beaumont	—
,,	,,	24	2.30 p.m.	Own Theatre	Stranger from Santa Fe	Pathe	———	—
Mon.,	,,	27	10.30 a.m.	Tatler	Genius at Work	RKO-Radio	———	—
Tues.,	,,	28	10.30 a.m.	Studio One	Nocturne	RKO-Radio	George Raft	A
,,	,,	28	2.30 p.m.	Palace	While the Sun Shines	Pathe	Ronald Howard	—
,,	,,	28	10.30 a.m. & 2.30 p.m.	Century	Boomerang	20th Century-Fox	———	—
Wed.,	,,	29	10.30 a.m.	Studio One	Lady Luck	RKO-Radio	———	—
,,	,,	29	10.30 a.m. & 2.30 p.m.	Own Theatre	The Sea of Grass	M-G-M	Katharine Hepburn	—
,,	,,	29	10.40 a.m.	Odeon	Odd Man Out	G.F.D.	James Mason	—
,,	,,	29	10.30 a.m. & 2.30 p.m.	Private Theatre	Suddenly it's Spring ; Folklore	Paramount	Fred MacMurray	—
Thur.,	,,	30	11 a.m.	Studio One	Land Without Music	Ambassador	———	—
					BELFAST.			
Wed.,	Jan.	29	10.30 a.m.	Classic	King Kong (Reissue)	RKO-Radio	Fay Wray	—
					BIRMINGHAM.			
Thur.,	Jan.	23	10.30 a.m.	Scala	Hungry Hill	G.F.D.	Margaret Lockwood	A
,,	,,	23	10.30 a.m.	Futurist	Margie	20th Century-Fox	Jeanne Crain	U
Fri.,	,,	24	10.30 a.m.	Scala	The House of Tao Ling	20th Century-Fox	Kent Taylor	A
,,	,,	24	10.30 a.m.	Futurist	The Shop at Sly Corner	British Lion	Oscar Homolka	—
Tues.,	,,	28	10.30 a.m.	Futurist	The Outlaw	United Artists	Jane Russell	U
,,	,,	28	10.30 a.m.	Scala	Blackie and the Law	Columbia	———	—
Wed.,	,,	29	10.30 a.m.	Futurist	Behind the Mask	Pathe	Kane Richmond	—
,,	,,	29	10.30 a.m.	Scala	Gallant Journey	Columbia	Glenn Ford	U
Thur.,	,,	30	10.30 a.m.	Scala	Apology for Murder	Pathe	Anne Savage	—
,,	,,	30	10.30 a.m.	Futurist	Secret of the Whistler	Columbia	———	—
Fri.,	,,	31	10.30 a.m.	Scala	Freddie Steps Out	Pathe	Freddie Stewart	—
,,	,,	31	10.30 a.m.	Futurist	Shadowed	Columbia	———	—
					BRISTOL.			
Fri.,	Jan.	24	10.30 a.m.	News Theatre	Hungry Hill	G.F.D.	Margaret Lockwood	A
					CARDIFF.			
Fri.,	Jan.	24	10.30 a.m.	Odeon	The Shop at Sly Corner	British Lion	Oscar Homolka	—
,,	,,	24	10.30 a.m.	Olympia	The Time, The Place and the Girl	Warner	Dennis Morgan	A
Tues.,	,,	28	10.30 a.m.	Empire	The Outlaw	United Artists	Jane Russell	U
,,	,,	28	10.45 a.m.	Olympia	Behind the Mask	Pathe	Kane Richmond	—
,,	,,	28	10.45 a.m.	Park Hall	Blackie and the Law	Columbia	———	—
Wed.,	,,	29	11 a.m.	Park Hall	Apology for Murder	Pathe	Anne Savage	—
Fri.,	,,	31	10.30 a.m.	Empire	The Strange Woman	United Artists	Hedy Lamarr	—
,,	,,	31	10.45 a.m.	Olympia	Freddie Steps Out	Pathe	Freddie Stewart	—
,,	,,	31	10.45 a.m.	Park Hall	Gallant Journey	Columbia	Glenn Ford	U
					GLASGOW.			
Thur.,	Jan.	23	10.30 a.m.	Regal	The Shop at Sly Corner	British Lion	Oscar Homolka	—
,,	,,	23	11 a.m. & 2.30 p.m.	Own	Meet Me at Dawn	20th Century-Fox	William Eythe	—
Fri.,	,,	24	10.30 a.m.	Picture House	Vacation in Reno	RKO-Radio	Jack Haley	A
Tues..	,,	28	10.50 a.m.	Cosmo	Behind the Mask	Pathe	Kane Richmond	—
,,	,,	28	10.45 a.m.	La Scala	Gallant Journey	Columbia	Glenn Ford	U
Wed.,	,,	29	10.45 a.m.	Cranston's	Lion Man ; Upon Reflection	Renown	———	—
,,	,,	29	10.50 a.m.	Cosmo	Apology for Murder	Pathe	Anne Savage	—
,,	,,	29	10.45 a.m.	La Scala	Blackie and the Law	Columbia	———	—
Thur.,	,,	30	10.50 a.m.	La Scala	Freddie Steps Out	Pathe	Freddie Stewart	—
,,	,,	30	10.45 a.m.	Green's Playhouse	Secret of the Whistler	Columbia	———	—
Fri.,	,,	31	10.50 a.m.	La Scala	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,,	,,	31	10.45 a.m.	Green's Playhouse	Shadowed	Columbia	———	—
					LEEDS.			
Thur.,	Jan.	23	10.30 a.m.	Ritz	The Shop at Sly Corner	British Lion	Oscar Homolka	—
Fri.,	,,	24	10.30 a.m.	Scala	The Razor's Edge	20th Century-Fox	Tyrone Power	A
Tues.,	,,	28	10.45 a.m.	Scala	Behold Beatrice ; It's a Dog's Life	Exclusive	Fernard Ledoux	A
,,	,,	28	10.30 a.m.	Ritz	Behind the Mask	Pathe	Kane Richmond	—
,,	,,	28	10.45 a.m.	Tower	Blackie and the Law	Columbia	———	—
Wed.,	,,	29	10.30 a.m.	Scala	The Strange Woman	United Artists	Hedy Lamarr	—
,,	,,	29	10.30 a.m.	Ritz	Apology for Murder	Pathe	Anne Savage	—
,,	,,	29	10.45 a.m.	Tower	Secret of the Whistler	Columbia	———	—
Thur.,	,,	30	10.30 a.m.	Ritz	Freddie Steps Out	Pathe	Freddie Stewart	—
Fri.,	,,	31	10.30 a.m.	Ritz	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,,	,,	31	10.45 a.m.	Tower	Gallant Journey	Columbia	Glenn Ford	U
					LIVERPOOL.			
Thur.,	Jan.	23	10.30 a.m.	Forum	The Shop at Sly Corner	British Lion	Oscar Homolka	—
Fri.,	,,	24	10.30 a.m.	Trocadero	The Strange Woman	United Artists	Hedy Lamarr	—
Tues.,	,,	28	10.45 a.m.	Majestic	Behind the Mask	Pathe	Kane Richmond	—
,,	,,	28	10.45 a.m.	Scala	Blackie and the Law	Columbia	— — —	—
Wed.,	,,	29	10.45 a.m.	Majestic	Apology for Murder	Pathe	Anne Savage	—
,,	,,	29	10.45 a.m.	Futurist	Gallant Journey	Columbia	Glenn Ford	U
Thur.,	,,	30	10.45 a.m.	Futurist	Freddie Steps Out	Pathe	Freddie Stewart	—
,,	,,	30	10.45 a.m.	Scala	Secret of the Whistler	Columbia	———	—
Fri.,	,,	31	10.45 a.m.	Scala	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,,	,,	31	10.45 a.m.	Futurist	Shadowed	Columbia	———	—
					MANCHESTER.			
Thur.,	Jan.	23	10.45 a.m.	Gaiety	Checkmate	Columbia	Charles Starrett	U
Fri.,	,,	24	10.45 a.m.	Deansgate	Her Adventurous Night	G.F.D.	Dennis O'Keefe	U
Tues.,	,,	28	10.45 a.m.	Theatre Royal	Behind the Mask	Pathe	Kane Richmond	—
,,	,,	28	10.30 a.m.	Gaiety	Gallant Journey	Columbia	Glenn Ford	U
Wed.,	,,	29	10.30 a.m.	Gaiety	The Strange Woman	United Artists	Hedy Lamarr	—
,,	,,	29	10.45 a.m.	Market Street	Apology for Murder	Pathe	Anne Savage	—
,,	,,	29	10.45 a.m.	Deansgate	Singin' in the Corn	Columbia	———	—
Thur.,	,,	30	10.30 a.m.	Picture House	Little Iodine ; Susie Steps Out	United Artists	———	—
,,	,,	30	10.45 a.m.	Oxford Street	Freddie Steps Out	Pathe	Freddie Stewart	—
,,	,,	30	10.45 a.m.	Gaiety	Blackie and the Law	Columbia	———	—
Fri.,	,,	31	10.45 a.m.	Gaiety	Don't Gamble with Strangers	Pathe	Kane Richmond	—

Continued at foot of page 59.

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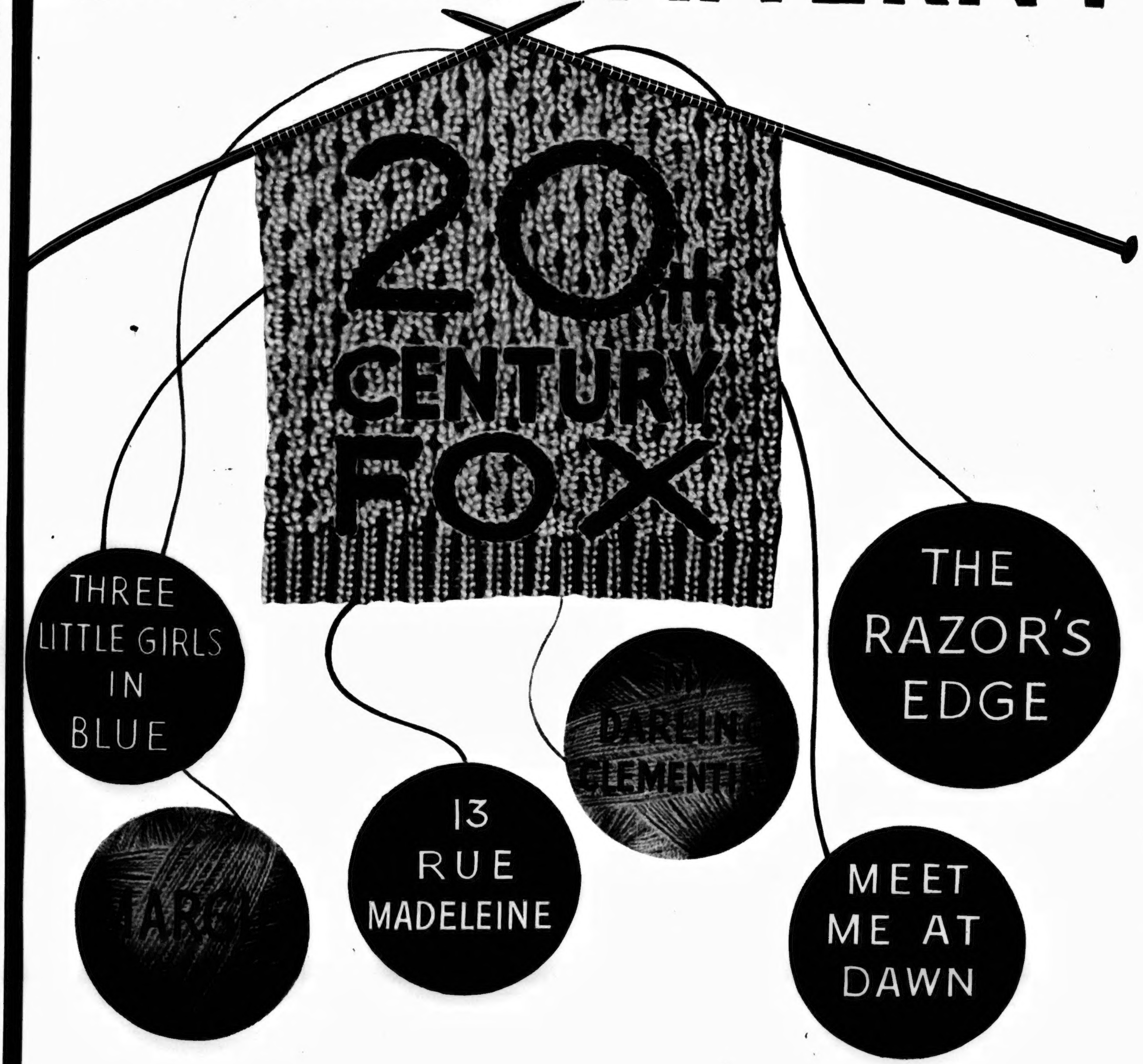
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